

THE TEACHING OF ART IN SCHOOLS



PLATE I.—“The Art Class,” by Helena Downs, age 13.

Drawn in pencil on sugar-paper and painted with powder colour. Size 20" × 24".

The
TEACHING OF ART IN SCHOOLS

AN ILLUSTRATED DESCRIPTION OF CHILDREN'S IMAGINATIVE
PAINTING AND ITS EFFECT ON CRAFT

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E. G.

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INTRODUCTION

THIS book is not intended to explain a new or revolutionary theory, nor to be an exhaustive treatise on the subject. It is chiefly based on the imaginative painting and craft-work done by the senior girls in two small elementary schools during the last three years. Their imaginative pictures, although technically crude, have in *essentials* the qualities which are apparent in the works of artists. Yet they have been produced by children who are not specially gifted, and who have had no previous opportunity to do work of this kind. Nor had they opportunities of studying the work of past or contemporary artists. For these reasons it is hoped that their efforts will show that every normal child has some artistic ability, which can be developed if the child is allowed to work spontaneously and with freedom. The methods, if methods they can be called, used by both teacher and children in the production of this work are described in the hope that they may be useful to teachers in other schools; or better still, may help them to find their own methods of inspiring the children to real creative effort.

The work here described is not unique. Work of a similar nature is being done in many other schools with equal or greater success. There are, however, still many schools where teachers cling to the old conventional methods, failing to understand the meaning of art or its purpose on the school curriculum. Many responsible people still look askance at a picture, if it is, as they say, not "like," and children quickly react to this attitude.

The old method of teaching was unimaginative, and being organized within narrow academic limits, stifled the child's natural creative impulse. The art class was like any lesson in which a certain number of rules and theories had to be learnt. The chief error was the assumption that it was necessary to teach the child to "draw," i.e. mechanically to copy the appearance of objects. This was done by imposing a formula, a dull conventional abstract of what artists in the past have discovered about perspective and colour, and the rendering of light and shade. Geometrical shapes, such as skeleton cubes and prisms, had to be drawn scientifically and shaded with great neatness and care. Children

were taught the construction of common objects, and as an exercise for testing their grasp of the rules and their capacity for taking pains, they copied these either singly or in groups. Objects such as teapots, buckets, and jugs were chosen, and because of the unimaginative approach to the work, they became dull and uninspiring to the children. Pattern-making too was often merely an excuse for applying theories of colour, and took the form of an arrangement of squares and triangles carried out with the aid of mathematical instruments. As a further exercise in pattern, painstaking renderings of plant form were conventionalized into some shape, but such designs were usually incapable of any practical application. Occasionally, the class was allowed to illustrate a nursery rhyme or favourite poem or to make a Christmas card. Here, surely, was a chance to do something creative; but the children were by this time listless or in despair, because any creative urge they may have had was repressed. Moreover, the children were allowed references to books which were often unsuitable and set up false standards of excellence. Nor did the materials given for such work do anything to inspire enthusiasm, consisting as they did of inadequate pieces of paper, bad water colours, spidery paintbrushes, unsympathetic pencils and the inevitable rubber.

This sort of thing could hardly be called art education. Nothing real was achieved. The child left school with his imagination, sense of colour, and feeling for pattern still undeveloped and, what is more important, with no understanding, interest, or appreciation in matters relating to art.

Most children to-day start life under conditions of environment calculated to stifle their native artistic sensibility. They grow up with eyes accustomed to machine-made articles, produced cheaply and speedily by manufacturers whose one aim is to sell—manufacturers who appear to care very little for aesthetic qualities, and even to be afraid of good design as an aid to selling. The public accepts what is produced, not because they like it, but because they are accustomed to it, and have little thought for anything but a crude utilitarian value. They know that hand-made articles are expensive, and almost inevitably conclude that a high standard of design is a luxury, and that only hand-made articles can be beautiful. If they are interested at all in the matter, they are led to seek imitations of hand craftsmanship by machines. The machine, however, can be made to produce articles of real quality if it is guided by someone who having first studied and

INTRODUCTION

understood the beautiful qualities of individual craftsmanship, turns then to investigate and appreciate the possibilities and limitations of the machine. The machine-made glass and printed fabrics produced in Sweden and Austria, for example, show what can be done to provide a beautiful article at a strictly competitive price. But if this is to become universal we must have a public who will appreciate and demand these qualities, and who will take an intelligent interest in the design of the things by which they are surrounded. It is by developing the children's native taste, by bringing out their sense of beauty and delight in colour, and, more important still, by making them utilize their work in every possible way, that they will realize the relation of good design, and of art, to everyday life.

E. G.

THE "ARTIST" IN CHILDREN

THE books of critics and writers on art are usually so full of technical and obscure phrases they naturally appear beside the point to the working artist, and very mysterious and difficult to others. Nevertheless, it is most important for the teacher of this subject to understand the process by which an artist works and what he is trying to express. Otherwise, how can he fail to set up wrong standards and suggest false methods?

As so much of the misunderstanding of the artist's work is due to the confusion of his vision with that of the camera, it is best to be clear from the start as to what the camera "sees" and photographs. The camera, quite automatically, makes a record of what is in front of the lens, as seen for the fraction of a moment, in a certain aspect, under particular conditions of light and shade. Quite mechanically, it produces all the little accidental forms with the same degree of intensity as the more significant shapes and structure. The camera rejects nothing, and has an impersonal vision.

The artist, however, in painting a picture, may be working from an entirely imaginary conception or he may be making a picture inspired by something before him. This may be a person, a group of people, a landscape, anything can be the motive of his work. His attitude is the same, whether he works from a mental image or direct from nature. Always he is trying to express what he "sees," and to put down its true character in some concrete, unmistakable way. How the artist sees and what he feels depends on his individual experience and personality. His vision is personal and reflective, and it is in this respect that it differs from that of the camera. To produce a picture, he must use his intellect as well as his eyes. He must be intensely alive throughout. If, for example, he is painting a landscape, he makes first the intellectual effort to see beyond temporary, superficial appearances and to get a coherent image of the stretch of country as it is to him; then a practical effort to translate what he sees through the medium which he chooses. The camera, unlike the artist, has no mind, no individuality; it cannot discriminate and sees only the transitory, superficial appearance. The artist, whether working from nature or

imagination, *selects* only those things which, to him, are significant, and which will emphasize and interpret the image in his mind. By the arrangement of the essential shapes, and by their relation to each other, he creates his picture. The technical skill with which he is able to do this will help in making his work more pleasing, but it is of secondary importance; for, unless his picture has the essential qualities, no amount of skill in representing the appearance of the thing will make it a work of art.

If this is understood, it is obvious that the old method of teaching art was fundamentally wrong, for it aimed at training the child to represent the appearance of things, and at acquiring technical skill. The more essential end, that of expressing something individual, was ignored.

A child is, from his earliest years, possessed by the urge to express himself. Almost every child if given a pencil will spend hours covering a paper with symbols, difficult for the grown-up to understand. The child, however, is convinced of the naturalness of his work. The symbols develop as his experience becomes fuller; he is constantly collecting fresh information and feeding his imagination. By imagination, we mean not only fantasy, but also robust memories of everyday life: mother washing, people shopping, sailing boats on the pond. Incidents such as these are the real stimulus to imagination, and form the inspiration for imaginative pictures. Children "look" at things personally and with intensity, and "see" the essential character with exceptional vividness. Partly on these grounds it can be said that every child is capable of some creative work.

Quite consciously the artist arranges his colour and shapes and selects those things most essential to the complete expression of his idea. The child, on the other hand, often with astonishing speed and assurance works by instinct. The wonderful sense of pattern and the feeling for colour which develops so early in the child's work is the purely instinctive result of the effort to put down the often subconscious image in his mind.

So there seems no reason why the child, thus naturally equipped, and in the right atmosphere, should not work as an artist works. The teacher's position, then, calls for great subtlety. He must do all in his power to create the atmosphere of spontaneity and freedom so necessary for creative work. He will develop "the artist" in the child, not by imposing rules and theories, and dictating methods, but by realizing that



the child is naturally endowed with all the qualities necessary for creative work, and that it is his function to bring out these qualities, by encouragement, sympathy, and, when necessary, by suggestion. He must find suitable materials with which the child will be able to express his ideas readily, and above all, understand that he must not teach the child how to *draw* so much as help him to *see*. In short, he must set the child working as an artist, as an individual. Cézanne said: "Genius finds its own methods," and, up to a point, children will do so too. As their creative urge strengthens and their ideas develop, so instinctively will their feeling for pattern and their sense of colour.

It must not be imagined, however, that a child will, if surrounded by materials, express his ideas through them with no outside suggestion whatever. An external suggestion must usually come from some source or other; it is only in exceptional circumstances that the child will work without stimulus or encouragement. Just as the teacher should be free to suggest, so should the child be free to reject the suggestion in favour of his own ideas. These are likely to be vague and unformed at first, and it is for the sympathetic teacher to shape them in the direction in which the child is developing. If the teacher and the children can work together and share in a discussion as to what is to be attempted, and if the teacher really can understand the needs and experiences of each child and suggest accordingly, then there is likely to be real progress. Above all, the maximum effort will come only through enjoyment in what is being attempted. From the infant school, through the junior and senior schools these principles should be fundamentally the same. And the younger the child, the more readily he will express himself; not because he has more to express, but because he is not hampered by imposed standards and ideas.

CHAPTER II

MATERIALS

THE teacher's position is to create the right atmosphere, and to find materials with which the child can best express his idea. Obviously, the first thing to consider is the selection of suitable materials, as it is hardly possible to exaggerate their importance. The drabness and lack of inspiration noticeable in so much of the work done in the old way was due as much to unsuitable equipment as to wrong method. We are all familiar with a classroom and its inevitable display of the productions of the art class. There are studies of plants drawn in pencil, water colour or pastel, on dark grey, brown or white paper. Designs take the form of borders and all-over patterns produced with rulers and compasses. Possibly there are a few imaginative drawings, carried out in pastel and pallid water colour. In hundreds of schools, drawings like these are hanging, unnoticed, uninspired, unindividual, with a monotonous similarity. Visualize the children at work on a typical exercise—the drawing of a daffodil. Each is provided with a tin box of paints, dry and poor in quality, a thin camel-hair brush or a box of pastels, a pencil and a rubber, and a quite inadequate piece of paper or drawing-book. They must, within a given time, produce a “finished” painting of the plant pinned before them. They possibly get through ten minutes of the time watching the teacher draw on the board, then they set to work each with his head bent well over the paper and a pencil clutched tightly in his hand. A further period of the lesson is occupied by a tedious process known as “outlining.” The child draws a line which looks meaningless. In desperation he scrubs it out with the rubber—re-draws it and as quickly resorts to the eraser again. This goes on until a series of outlined shapes appear and the “colouring” stage is reached. The incidental difficulties of keeping the plant in one position and of scrubbing the colour off the palettes on to the paper are in themselves likely to be paralysing. There is much use of blotting-paper. To a fortunate few, a lesson of this description is child's play; they have finished long before the others are still plodding away at the “outlining” and so they have time to do a side and three-quarter view. Obviously, this is not the creative atmosphere, nor have the children adequate or suitable materials. Even an artist would find little inspiration



PLATE 2.—“At the Hairdresser’s,” by Eileen Wainwright, age 13.
Drawn in pencil on sugar-paper, painted with powder colour. Size 20" × 24".

for producing a picture under these conditions. What chance has the childish imagination with unsympathetic pencils, hard crude paints and small pieces of paper? Any pleasure or inspiration he may get from the colour of the flower is stifled by the impossibility of translating his impressions with the colours given. Imaginative painting or pattern-making on the same lines is even more discouraging.

The child is much more likely to produce a quick and vigorous drawing if the paper is large and the medium broad and sympathetic.* Kitchen or "whitey-brown" paper (similar to bakers' wrapping paper) is excellent for general use. It is thin, good in colour (being just "off" white), and takes paint and chalk and charcoal. The size of a sheet is about 34 inches by 18 inches, and half this is a good general size to work on. Children should, if possible, never use a smaller piece of paper than this. The great advantage of kitchen paper is that it is so inexpensive that the teacher can afford to be liberal, and so the child has none of the old timidity caused by fear of spoiling the paper. Its disadvantage is that it cockles badly when very watery paint is used and is most suitable for young children who do not seem to be disheartened by this. Sugar paper is a little more expensive, it is thick, and tinted to a warm grey colour, excellent for all children to work on. It is made in size 25 inches by 20 inches, which is good proportion and a convenient size for a picture. It takes paint very well and, being slightly absorbent, dries quickly. Slightly toned papers such as buff and grey are more sympathetic for the child to paint on than a white paper (e.g. cartridge).

A broad medium should be used for drawing; chalk or charcoal is better than pencil. Chalk has the advantage over charcoal for it cannot be rubbed out easily, which means that the child must be more direct in drawing.

Direct brush-work is also to be encouraged. Large hog-hair brushes (round) are very inexpensive, and they last much longer than the camel-hair brushes usually supplied. They have long handles which help the child to use them freely and vigorously. Small brushes are necessary sometimes; they should be sable, if possible, as these have more spring and will last a long time with care. Camel-hair brushes are of little use.

Children work much more easily with a paint which is not too transparent. Small tin paint-boxes with hard palettes of paint are not suitable

* The materials suggested are based on those introduced into the London Schools.

and should be abandoned. The paints most generally suitable are *poster* paint, sold ready mixed in pots, and paint in *powder* form which can be mixed up for use as required. Poster paint is the more expensive, and for general use powder paint is recommended. Its colours are clear and brilliant, and it can be used very transparent like water colour, or mixed up to the consistency of poster paint. Powder colour can be bought very inexpensively from the local decorator, and mixed with gum and water. If water only is used as a solvent the paint rubs off easily. The dry colour should be put in a jar and mixed with gum arabic which has been previously dissolved; water is then added according to the consistency required, the proportion of gum to water being about 1 : 3. *Powder tempera* colour is more generally used in schools. It is not expensive and can be obtained from most artist's colourmen. It is ready prepared with a fixing medium and only requires the addition of water to make it ready for use. For infants and juniors it is advisable to prepare the paint before the lesson, mixing it up to about the consistency of cream, but seniors can mix it for themselves to the consistency they want.

The problem of allowing each child an adequate and free choice of paint is one which the teacher will solve according to conditions. If the usual small partition palette is all that is available, it is as well to keep this for mixing the colour, and the paint, if in powder form, may be placed on a piece of paper. This can be improvised as a palette and may even be used for mixing the colour, so dispensing with the china palettes. This is quite a satisfactory way of solving the problem where large palettes are not available. Most of the paintings in this book have been done quite successfully under these conditions.

Another much simpler solution of the problem of distributing the paint is to provide the children with baking-tins in the form of a tray with six or nine wells or partitions. These are quite inexpensive, and the children can often bring them from home. The colour can be put in the trays either ready mixed or in powder form, and thus each child can have a range of at least five colours, and adequate space for mixing. It is important that the children should be encouraged to mix their colours, for experimenting in this way will help them to develop an individual and subtle colour sense. The simple shape of this improvised palette also solves a problem which always occurs, that of finding space on small desks for numerous palettes and water-pots. It is also an economical method of using colour, for the paint need not be washed

away after each lesson, the trays can be stacked away one over the other, thus occupying a very small space in the cupboard.

Lack of space is a great drawback in elementary schools with large classes. Where are we to accommodate large sheets of paper if no special art room is available? One answer is that, under these conditions, work on a large scale *is* being done. Children can produce really live work under conditions of space that would daunt most adults. Admittedly, the classroom desks are not ideal painting tables, but infants and juniors do not seem to mind if not all their paper is on the desk at the same time, and will often be found working quite happily with half of it hanging over the edge. On occasions, even the floor, the walls, and blackboards can be utilized. Large, imperial drawing-boards simplify matters considerably: they can be propped up on a chair, at an angle, or easels can be constructed at a low cost, formed of two hinged pieces of plywood, which can be made to fit on the desks to accommodate two children. They can then be folded and packed flat when not in use.

The scope afforded by such a range of materials will, in itself, stimulate the children's ideas and help to create an atmosphere of real enjoyment and spontaneity. It is interesting to visualize a class of children working with these materials and to compare it with the old conditions. Every available inch of space is being used. Many of the children are standing to their work—it is far easier for them to tackle it in this way when possible. They hold their paint brushes half-way up the long handles loosely, but firmly, *moving their arms as they paint*, and in this position each is able to judge his picture *as a whole*. They work slowly and thoughtfully, or quickly and excitedly, according to their various temperaments, stepping back sometimes to look at their work from a distance. A child in a class of this type once remarked, “when you are doing an exciting picture, it makes you all excited, and *you can't get it done quickly enough*.” There is nothing dull or tentative in this atmosphere, and when the end of the class comes, it is with a murmur of reluctance that work is stopped and the paintings are put away, although they may be resumed next time if still unfinished.

CHAPTER III

THE RELATION OF IMAGINATIVE PAINTING, PATTERN-MAKING, AND CRAFT

LATER chapters in this book will deal with the development of imaginative painting, methods of making patterns, and various simple crafts, such as lino cutting, fabric printing, and appliqué work. The present chapter will be an attempt to explain the link between imaginative painting and pattern-making, and the importance of relating them to the various crafts.

Picture-making is another and higher form of pattern-making. This is an important point for the teacher to realize. When a child makes an abstract pattern he uses simple colour shapes, placing them in a certain definite order, until the repetition makes a satisfying rhythm and results in a harmonious and balanced arrangement. When he creates a picture he does much the same, but the shapes are more concrete and the rhythm freer, more consciously chosen to express a definite emotion, such as peace, chaos, fear, whatever the child has in mind. It is also pattern-making, but of a more subtle kind. If the pictures throughout this book are studied, it will be realized that it is their *pattern* which makes them so vivid. In every case it will be found that the feeling they give is due to the harmonious arrangement of shapes, without which they would be but incoherent medleys of objects not expressing an idea at all. The child expresses himself more fully through picture-making than through making abstract patterns. He works with a more conscious knowledge of what he wants to produce and often from a clear mental picture of what the result is to be. The following remark of one of the children while at work on an imaginative painting is noteworthy because it shows this clearly. "You feel as if you want to get it *like*, but it won't come on the paper." (By "like" she meant "like" her own conception.) Sometimes this mental image does not form clearly until the drawing is started, it develops as the child works. When a purely abstract pattern is evolved this is nearly always the case; the result is unpremeditated, because the feeling which has inspired it is often subconscious and intangible.

An instinctive sense of pattern is in every child—all that is needed for its development is to find methods of bringing it out. The teacher



PLATE 3.—“Gardening in Early Spring,” by Lily Sams, age 13.

Drawn in pencil on sugar-paper, painted with powder colour. *Time* about three hours. Size 20" x 24".

THE RELATION OF IMAGINATIVE PAINTING, PATTERN-MAKING, AND CRAFT will discover, however, that there are some children who make quite beautiful patterns yet fail to produce good imaginative paintings. This is because the highly developed imaginative faculty necessary to produce a picture is not the possession of every child. On the other hand, if the child can produce good imaginative paintings, he will certainly make patterns easily because, as has been stated, *picture-making is another form of pattern-making*. The teacher, understanding that the two subjects are not separate and unrelated, should encourage each child to develop in both directions as far as he can. There are children who, although obviously possessing considerable imagination, nevertheless find it difficult to express their ideas easily in pictures. This is because their pattern sense is not sufficiently developed. These children especially will be considerably helped by working at various forms of pattern-making for some time. Their feeling for design and for the quality of different mediums will grow, so that when they next attempt an imaginative picture they will find themselves instinctively organizing their ideas in terms of pattern and colour. The practice they have had in using the brush as a thing with which to draw and make shapes will now help them to put down their ideas with greater facility. The ease with which patterns are produced will give confidence; and if the child can tackle his next imaginative painting with a renewed faith in his own powers, half his difficulty in working spontaneously will be over.

The relation of both imaginative painting and pattern to the various crafts is important and cannot be over-emphasized. A dozen patterns on paper will not have half the educational value of one piece of patterned fabric, for it is only when the child sees his pattern printed on material and used for some definite purpose that he will appreciate its qualities and its practical value. Considerable thought and analysis are required in order to adapt a picture or pattern for another medium such as a linocut or piece of appliqué. The actual discipline the craft involves will lead to definite progress in the child's future efforts. Above all, he gains confidence, a sense of achievement, and an appreciation for the qualities of craftsmanship which can only come by "doing" the craft. But if there is to be lasting progress, the craft must be approached in the same spirit as the other work. The expression of an idea must still be the aim.

In craft work a preliminary design is very often necessary. It should never be copied directly, but should be *interpreted* into terms of the

medium chosen. For instance, there are special qualities in a linocut which cannot be produced in any other way, and which can only be realized through the actual practice of the craft; it is impossible to produce them on paper. Similarly, the limitations of the craft of appliqué and the possibilities of effect can only be realized by working in the materials themselves. The experienced artist, who works with more conscious thought than the child, realizes this and any preliminary design is merely a basis for his craft work. But the child, if asked to execute a design in black and white for a linocut, will probably fail to produce a very interesting or inspired picture because he naturally thinks in terms of colour, and he is hampered by the limitations of black paint on white paper. In order to keep the child always working with the spontaneous freedom which alone is going to produce anything "creative," the linocut can be based on a painting in colour, a painting not necessarily produced with a linocut in mind. He can thus use the main shapes, the pattern of the design, as a basis for the linocut; but he will have to translate the colour into terms of black and white, and find a method of getting the feeling he wants in a different way. The adaptation of a painting for work in appliqué involves the same kind of simplification. The actual handling of stuffs of different textures and colours is in itself a lesson in appreciation. The value of simple shapes, and of the unimportance of details, is also learnt. Even if the teacher does not point it out to him, the child will begin to sense consciously through the interpretation what he has done purely instinctively in his painting, often making big alterations in his design. So the next painting undertaken will invariably show a great advance in power and understanding. The illustrations reproduced (figs. 8, 9, and 10) are a clear example of this. The pictures are by a child who came into the class, age twelve. Her first drawings were very tentative and un-individual. Her development was slow, and it was only by suggesting subjects connected with her own experience that she began to produce anything personal. The painting (fig. 8) was a considerable advance compared with her earlier efforts (reproduced, fig. 17). The linocut (fig. 9) was the interpretation of the picture, and it is remarkable in its grasp of the qualities of a linocut and very vigorous in cutting. Obviously this is a development of the painting, but it could have been produced only by direct cutting on the lino. The child's next painting is also reproduced. By comparison with the earlier one it is vigorous and confident. There is a much better sense of design and the actual

THE RELATION OF IMAGINATIVE PAINTING, PATTERN-MAKING, AND CRAFT

handling of the paint is much more masterly. She is *painting* with her brush, not merely filling in an outline as she did previously.* If the linocut referred to had been merely a copy of a carefully worked-out drawing in black and white, I think there would not have been such very evident advance. This is only one of many clear examples which could be shown would space permit. Later the child will have developed sufficient confidence and sense of the possibilities of the medium to cut direct without any preliminary design.

The atmosphere of the class will depend very much on how the work is planned and organized. The classes in which the work throughout this book was produced, were held once a week, each child having a lesson of from one hour and twenty minutes to one and a half hours, thus each child had an uninterrupted period for art and craft work, a time-table arrangement which could possibly be adopted in other schools, i.e. a whole afternoon given to art and craft. There is a certain incentive and stimulus for infant and junior children in all working at the same subject *as a class*, but in all classes there are children with varying ability for the subject; some draw very rapidly, others are slow in thinking and producing. Quite obviously they will develop at a different pace and in different directions. So once the child has developed individually, class teaching will always be out of the question. The very imaginative children may not be very much interested in pure pattern and its application and may want to go on expressing their ideas in pictures. As soon as any individual outlook is apparent the teacher should allow the child to concentrate on the aspect that interests him. The class can be divided into groups according to the size and conditions, some children working at pattern, some on imaginative painting—not necessarily progressing from one to the other according to set routine.

As soon as any craft work is attempted the class run on individual lines has distinct advantages. It is obviously difficult to have a class of forty or more all doing lino-cutting or fabric-printing, if only because of the difficulty of providing them all with the necessary tools. In the limited space of the ordinary classroom it is even a problem to find every child space enough to work on an imperial-sized paper. It is much easier and more interesting for both the teacher and the children if the class is settled into groups; some fabric-printing, some cutting lino-blocks, others working on large paintings, various types of designing,

* Reproductions, figs. 18 and 23, are later paintings by the same child.

clay modelling and puppetry. The organization of this kind of class is not difficult, once the child has become accustomed to assembling his own materials, and learnt to work as an individual. With all these various kinds of work going, he will realize their relation one to the other, and even if not actually working on any craft, will begin to appreciate its qualities and understand the processes it involves. So he will probably need very little instruction in the details of its technique when his turn comes, for he will very likely have assimilated all that is necessary from the other children's efforts; and an invigorating atmosphere of self-reliance should result.

The application of all the work to some definite purpose is important, and it is easy to relate the various crafts. Lettering can be used in collaboration with linocuts for illustrated book schemes, patterns can be used for book covers, end papers, folio covers, and for all the many purposes which will suggest themselves to both the teacher and the children. Printing on fabric has endless possibilities for such things as curtains, scarves, dresses, and cushions. Materials printed in the art class can be used in the needlework classes for aprons, blouses, and frocks. Some interesting and valuable group work can be done with older children in designing fabrics for a definite scheme of interior decoration. Often a school has a flat, used for housewifery, which can be taken as a project, or even a single room which could be redecorated, and would give the children the practical experience they need to develop their taste and encourage them to think about their surroundings. This, combined with talks on interior decoration, houses and their planning, visits to local shops, and discussion of the furniture which can be bought at a reasonable price, will make the work in the art class a real and concrete part of their everyday life.

The imaginative paintings can be used for projects which can be developed with older children. Their experience in picture-making can be used for appliqué work. Group schemes for the decoration of curtains and screens such as those illustrated (figs. 33-37) will provide interest and stimulate the children to the maximum effort. Wall decoration should also form a valuable part of the scheme of work for older children. In many schools there are corridors with good wall surfaces, which if decorated, would make the school a more cheerful place in which to work. The school hall, dining hall, and classrooms can offer wall spaces which could be enriched by the children's work. Schemes of wall decoration, based on such subjects as the school neighbourhood,

THE RELATION OF IMAGINATIVE PAINTING, PATTERN-MAKING, AND CRAFT or on the activities of the school itself, can be designed and carried out by groups of children, and will encourage them to look for significance in the things round them. Mural painting demands a more "finished" technique, and this will help them to develop not only technically, but to realize more consciously the essential qualities of picture-making—design and colour. These paintings can be carried out very successfully in schools on whitewashed or distempered walls with powder tempera colour. The decorations need not be regarded as permanent, as powder colour washes off easily, and the walls can be re-distempered and another scheme carried out.

By doing things such as these, which are useful and practical, the children will begin to realize the qualities of individual craftsmanship and so gain an appreciation which can only come *from the actual practice* of the craft. They will begin to compare their own patterns with printed fabrics in the shops, to criticize each other's pictures with sensibility and to look for other qualities than those of neatness, technical skill, and photographic "likeness." The children whose work is reproduced throughout this book took a keen interest in anything related to their work, and were beginning to appreciate good patterned materials, and to choose these for their dresses with awakened interest and with *taste*. They showed a lively interest and pleasure in their pictures which are put up in the classroom in frames with movable backs, so that it was possible to change them constantly. They criticized with instinctive understanding, commenting on the colour, the pattern, and the ideas. It was not possible to show these children actual examples of past or contemporary art, though it would have been an advantage to do so, but if they can realize the creative merits in the pictures they paint themselves, they will surely begin to recognize the beautiful qualities of the work of the great artists, and instead of looking upon picture-galleries and museums as sources of boredom and bewilderment they will visit them with pleasure.

IMAGINATIVE PAINTING AND ITS EFFECT ON CRAFT

THE reality of children's imaginative paintings, whether they are the work of infants, juniors, or seniors, depends to a great extent on the simplicity with which they are able to express their ideas and on the vividness of their conception. This the child achieves, not by realism (that is, not by photographic realism), but by his ability to select the most characteristic shape of the thing he wishes to paint, any detail being not merely incidental, but full of significance. Above all, he instinctively feels at an early age the value of the arrangement of the shapes in his picture, and the emotional significance of colour. In the drawings and paintings of children up to the age of seven or eight this is expressed in a purely formalized or symbolic way, and the symbolism used by all children appears to be very similar, and to follow certain definite stages in development; so much so that these early drawings have sometimes been used for testing intelligence. So, in the infant school, the teacher will find very little difference in the actual symbols used by the child, but considerable variety in what the child is trying to express. It is essential for the teacher who is to help the child in his picture-making to understand the way in which his drawing develops from the symbolic to the more realistic interpretation of the image in his mind, for otherwise he may stifle the child's imagination by imposing his own ideas of how to draw, or present problems which the child is not ready to grasp.

Most adults have watched the first efforts of a baby to use a pencil or chalk. At first the child delights in the physical pleasure of moving the medium across the paper. The result is nearly always a series of zigzag lines, developing later into what appears to be circular scribbling. Naturally the child first tries to manipulate his medium, and instinctively draws with a free movement of the arm; this freedom is developed by providing material which will encourage this spontaneous quality, such as described in Chapter II. These first efforts do not appear to mean anything to the child, and some psychologists think that these scribbles are definite practising for future symbolic drawing. Thus the child's first representation of the human figure by means of a circle with eyes is probably a development of circular scribbling. This symbol

for man develops slowly as the child's experience widens. He adds to his formula for a human being, the mouth, the nose, and later the legs are represented by two straight lines coming from the head. The body is, for some time, missing; the arms come from the side of the head. At the same time, other things which interest the child are attempted, but only in so far as they are capable of interpretation through his, as yet, limited vocabulary of shapes. At this early stage the child will go on drawing the same thing over and over again. "The young child draws what he *knows* rather than what he sees." This is an important point for the teacher to grasp.* If this is understood, it is obvious that if the child wants to draw a table he will not draw from what he sees, but what he understands, and that is very simply expressed in his symbolic language by a square or rectangle with the two front legs underneath, and possibly with the two back legs sticking out sideways from the top corners. The image in his mind is quite different from an adult conception, and it will be some time before the child can realize space, and that things far distant appear smaller, and until he gradually grasps these things he will be perfectly satisfied with his own conception. And this should be accepted by the teacher.

The child's drawings are very real to him and give him intense satisfaction. He draws for himself very much in the way the child talks to himself; just as in his speech there is often no apparent connected thought, so the very early drawings are often a series of symbols which appear to have little or no relation to each other, and may appear to our adult eyes to be quite incoherent. The child will willingly explain what he has drawn or painted, and the teacher should encourage him to talk about his picture, and should very subtly aim at getting some coherence into his idea, always encouraging the child to express the things he has seen or experienced. Every effort should be made to help the child to get a fuller conception, and he will often need help over technical difficulties which may occur; this help should be given incidentally and as each child needs it. The teacher's task in these first stages is to keep in the background, and yet be ready with encouragement if the child needs it, and with suggestions for pictures if the child wants inspiration.

Certain definite characteristics emerge from a study of the imaginative paintings of children from the age of four to seven years old—

* An excellent study of the characteristics of young children's drawings is *The Psychology of Children's Drawings*, by Helga Eng (Kegan Paul), 12s. 6d.

characteristics which are often still evident in the work of older children. Their ideas are expressed in terms of flat pattern and colour, and at first show no feelings of a second dimension. These early paintings are very like the work of very primitive artists, and like them reveal a strong feeling for arrangement and colour. Those things which are most significant or important to the child are usually drawn much larger, e.g. an important figure may dominate the design—the head being twice as big as the body, flowers or trees may tower above houses. Colour is used with little attempt at realism, though the emotional significance of colour is often felt very intensely. The figures show little sense of movement, and at first are drawn front view—and are all drawn with the same formula. Later, as the child's experience and manipulative power widens, he will begin to correct this naturally and at his own pace, and gradually his drawings develop from the symbolic stage and get more realistic. The age at which he changes from symbolism to realism is dependent on his mental development and particular gifts. Traces of formalized drawing are still evident in the work of children over the age of eleven, examples of which can be found in this book.

"The Wedding," by Ruby Rickson (fig. 1), though richer in ideas and observation than the work of a younger child, is still quite formalized in drawing. The figures are stiff, though each shows individual character and evidence of observation from real life, although still expressed in childish language.

"At the Hairdresser's," by E. Wainwright, shows a much more advanced and adult conception and no trace of symbolic drawing, though if an early effort by the same child (fig. 13) is studied, it will be seen that she was using a very childish formula only two years before.

If from an early age the child could work in a "creative" atmosphere, with freedom, but with a sympathetic adult in the background, his drawings would develop easily and naturally from the symbolic to the more mature efforts at self-expression, and the task of the teacher in the senior school would be comparatively simple.

However, the problem of most teachers is not so much how to *keep* the child's imagination vivid, and develop it, as how to *recapture* it. In so many children, it has been stifled and repressed by the old methods, the imposing of theories and rules which ignore the child's natural development, by false standards set up through numerous wrong con-

tacts, and by bad picture-books given at an early age. It is not unusual for children of eleven or twelve to come into the art class having done no imaginative drawing, possibly since infant-school days. Such children are a problem; the "artist" is still there, the imagination still vivid if only it can be brought out. The great difficulty in dealing with children of this kind is to restore their confidence in their own powers. If the teacher is enthusiastic it is possible to make them *interested* in what they are attempting, but unlike the young child who draws only for himself and is convinced of the reality of his pictures—the older child in attempting an imaginative drawing for the first time is naturally discouraged when he finds he is reverting to a childish formula and the result bears no resemblance to his mental image, and falls below his own standards. Years spent in copying plants and objects have stifled his imagination, and yet left him no better equipped, technically, to express himself than the young child, in fact less, because he has so much to *forget*. When attempting to draw a figure he will invariably start with the unessential details and worry over these, mentally searching for inspiration, not from his own experience, but from his picture-books or other second-hand information. The remedy has already been suggested in the first chapter. There it was said: "*by imagination we mean not only fantasy, but also robust memories of everyday life; these are the real stimulus to imagination and form the inspiration for imaginative drawings.*" The teacher will find that it is by making pictures of incidents connected with their everyday lives, within their own experience, that the children will begin to express something personal, that they know and understand. Then they will get their inspiration not from their picture-books and somebody else's ideas, but from *reality*, and begin to store up in their minds ideas for future work. They will realize that putting down such popular fantasy as they see in their picture-books is putting down something second-hand which is remote from reality or fantasy, and they will certainly get more pleasure through trying to make a picture built up from their own knowledge and observation, with people as they "see" them.

At first the suggestions for the subjects of their pictures will probably, of necessity, be the teacher's. The early ideas and suggestions of the children are likely to be vague and unformed, but the teacher can help by simplifying them, or by leading them in the right direction, without destroying the original thought. The child very commonly visualizes a vast panorama, peopled with tiny figures and trees and

houses. His mental image is too involved to make a picture, he attempts too much, and naturally he will be discouraged when trying to produce it on paper. The teacher can assist the child to sort out *one* image from this general conception and so help him to make a picture *within his powers*. In suggesting a subject, the amount of concrete suggestion given will depend on the mental age of the children. The younger the child, or the less background he has, the more suggestion for the subject he will need. But, generally, there should be as little as possible; the people in the picture, how they are placed, their actions and surroundings, should be left as much as possible to the child's own conception. In this way he will have a chance to form his own image first, for it is difficult once another idea is imposed to keep the first one personal. Any tangible suggestion should be given entirely individually *and only when necessary*.

There are several pictures of "gardening" reproduced which will show clearly the entirely different ways in which children respond to the same subject. "Gardening in Early Spring" was a suggestion from the teacher. No concrete description of the picture was given, other than the fact that the garden was looking very bare and derelict after the winter, and the family, taking the opportunity afforded by a warm spring day, had decided to tidy it up. There was an attempt on the teacher's part to make them refer to their own homes and experiences to get material for the picture. In the painting reproduced in colour (Plate 3) we have a picture of a real Cockney family, "seen" by a child alive to the character of the people, full of subtle humour, but also very sensitive to the beauty in an ordinary back-garden. It is full of observation and has a wonderful feeling for design—*the sense of making a picture*. The people depicted are all concerned with their own task, yet each is related to the *idea as a whole*. The picture was painted very rapidly, being drawn first in pencil in about one hour, and then painted freely with a mixture of poster colour and powder paint in about two hours. It is interesting to compare this conception with the painting (fig. 10), the linocut on page 63, and the more accomplished painting by a child of fifteen (fig. 5). In all these pictures the personalities of the children can be felt, and their entirely different responses to the suggestions. Similarly the different conceptions of other subjects should be compared.

The transition from the repressed child's first tight, tentative, and unimaginative efforts to more vigorous work is not achieved in a month

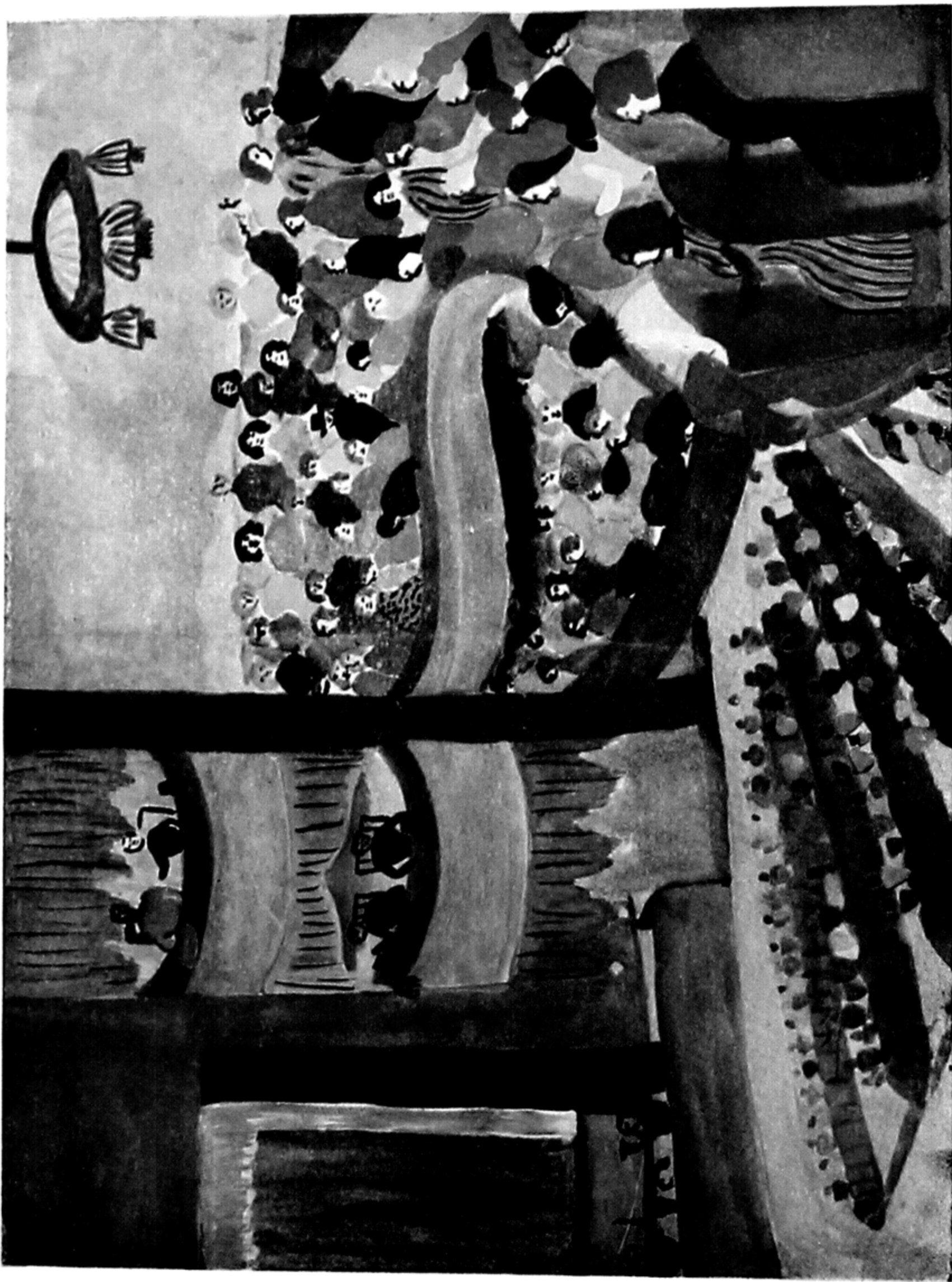


PLATE 4.—“A Theatre,” by Christine Edwards, age 13.

Painted on sugar-paper with powder colour (over slight pencil drawing). This should be compared with the first imaginative painting, made two years previously, Fig. 14. Size 20" x 24".

or even two months. It is a gradual process, usually through simple pattern-making, which restores his confidence and develops his pattern sense (see Chapter III). The stimulus of more adequate materials and the renewed purpose acquired through better results usually lead to a sudden development in power which, once started, is often so rapid that from lesson to lesson a remarkable advance can be traced. An excellent medium for these early pictures is brown chalk or charcoal to draw in the main shapes (if drawing *first* is considered necessary). The painting should be started as soon as possible and direct drawing with the brush is to be encouraged. This should be broad and simple, with large hog-hair brushes and powder colours on large pieces of paper. The children should be encouraged to paint with the brush held from about four to six inches from the end, moving the arm freely, and *not* with the wrist on the paper—this is important, as the child cannot produce a stilted drawing or painting if working in such a position. The reproductions (figs. 1, 2, and 3) are early drawings by children after four or five months' working on these lines, part of that time having been spent on potato-cutting and free brush-patterns. (In all the drawings the children were given the suggestions for the subject.)

The picture of "A Theatre" and "The Deluge," reproduced in colour, and "Street Music" (fig. 23), are three of many examples of development and should be compared with the early drawings by the same children. The child was eleven when she produced the little painting (fig. 14)—her first imaginative drawing for some years. It is quite typical of an early effort, unimaginative and poor in colour. "A Theatre" (Plate 4) and "Making the Bed" (fig. 4) are later paintings by the same child. Similarly, later drawings by the other children are reproduced. These children have not been taught to "draw" nor have they had the rules of perspective or any theories of colour imposed upon them. They have, however, been encouraged to use their eyes and to "see" with understanding. It will be found that after a certain level of achievement is reached the children will develop more slowly; sometimes they will even appear to be losing ground, but this is usually because they are attempting something too ambitious. Every painting is not necessarily an obvious development from the last.

Just as artists work in different ways so also do children. The teacher should not expect them all to tackle their pictures in the same way. Some have a very clear mental image before they touch the paper, on the other hand for some the "idea" grows on the paper and develops

as they paint; and the teacher will soon realize which way the child works and suggest accordingly. It is important to encourage all of them to work quickly. They should *think* before starting, and try to decide exactly what they are going to put down. If nothing is being achieved, and they are found struggling with a few vague lines and brush strokes, it is usually because they cannot visualize anything clearly. The teacher can help them by suggestion, by trying to make them think of something from their own experience, *but never by trying to make them "see" in his way*. Anything "seen" can be drawn, so the child should learn to know definitely what he is attempting. A very common question from the child to the teacher is "*How do you draw . . . ?*" no attempt having been made, as if the child expected the teacher to produce a formula. The child should be made to realize from the beginning that he has got to help himself as the teacher does not know how he, the child, "sees" it. It is possible for the teacher to help him in his attempt by showing him something similar *in nature* and by pointing out its significant and most essential shapes; but he should never draw for the child, nor is it possible for him to draw like a child. He must learn to "see" for himself.

One of the biggest difficulties for young children, and for children beginning picture-making at any age, is to see the figures large, *as big, important* shapes in the design. By suggesting simple subjects (e.g. "the baker," "a newspaper man," "a woman selling flowers") in which there is no doubt of the importance of the figure (which can thus occupy a large part of the paper) they will soon stop visualizing the figures as tiny beings in a vast setting. It would be helpful in choosing familiar subjects such as these, to sometimes suggest a definite point of view and incident for the picture. A good example would be "the milkman at the front door." Here is an incident that would help the child to get a "close up" view. The milkman, his appearance, and what he is carrying, would be discussed first, then his journey from his milk-cart . . . opening the front gate, walking up the path, until finally he rings the bell and stands waiting to deliver the milk to mother, who opens the door in answer to his ring. There are endless ways in which the imaginative teacher could make this subject real and vivid to the children, and at the same time bring out the importance and "nearness" of the subject, "the milkman." Each child will visualize the picture in terms of his own experience, seeing his own front door, the milkman who calls at his house, the view behind him with which he is familiar,

his own front gate and street. Once the figure has been drawn, the teacher can help individual children to develop their idea by urging them to go on building up the picture. This can be done by questioning, thus helping the child to recall the scene from his own experience. So often this contribution by the teacher is neglected in the mistaken belief that it is imposing ideas. If the teacher's help is given tactfully and sympathetically, it should make the children think for themselves, and bring out ideas they would otherwise forget.

The pattern develops instinctively as the child constructs his picture. *Picture-making is pattern-making*; the shapes of the figures and objects and their relation to the surroundings form themselves into a pattern expressive of the idea. To make a good pattern or composition (to use the more technical word), it is necessary to put down the essential shapes of the figures and *objects simply*; and as each of these separate shapes must be "seen" as a whole, so also the picture must be seen and *felt* as a whole. *If the teacher understands the importance of this he will, by his criticism, soon make the child sense it also.*

The child should be discouraged from completing at once all the details of one little corner of the picture, and should be made to realize the importance of getting everything *placed* first, i.e. to get the whole pattern of the picture decided before concentrating on details.

That it is through the pattern that the feeling of the picture is produced is well illustrated in the linocut "Making the Bed" reproduced (fig. 20), for the sense of the rhythmic action of the figures is produced by their graceful shapes, and the easy relation of these shapes to the solid structure of the bed and the room. It is through the pattern thus formed that the peaceful feeling of the picture has been expressed. The mood of "The Fire" (fig. 19) is in direct contrast. The pattern of this is very significant; the firemen are bold in shape, suggesting their importance and strength. They are the most significant shapes in the design and link it together. The people are huddled into two main groups, the mass as a whole suggestive of fear. The firemen, if drawn in correct proportion, would have ruined the impressive and dramatic feeling of the picture. Again, in the two restaurant pictures, the movement of the scene has been felt to a remarkable degree and suggested by the pattern and variety of shape and pose of the people. If the other illustrations are studied, it will be seen how important the pattern always is in conveying the feeling. So when the teacher is criticizing the children's paintings he must look not for

correct representation but for these qualities of pattern and colour, and for the liveliness and imagination in the picture. He must never disparage technical inefficiency or any distortion of form and only help by suggestion and advice when the child is in difficulties or discouraged.

But how is the child to know how to use colour, grasp the rules of perspective, and learn to draw? To quote again what has been said: "*as his powers of observation and creative will strengthen and develop, so instinctively his feeling for patterns, his sense of colour and perspective will develop also, and he will find his own methods of expressing his ideas, through the materials he chooses.*" It can be seen how the pattern of the picture is a logical outcome of the feeling to be expressed; so in the same way *the colour* which the child selects is an instinctive outcome of his idea and his personality. One of the most remarkable qualities about children's paintings is the fresh and vivid colour. The effect of a collection of children's paintings is astonishing—joyful, pure colour such as the primitive painters must have used, possibly the kind of colour their pictures were when first painted, not as we know them now, mellowed with age and varnish. There is much difference of opinion about the advisability of teaching children any theory of colour. The paintings in this book have all been produced by children who have had no lessons in colour theory, but have had a free choice from a quite extensive range of colours, and have been encouraged to mix the colours freely, and it has been interesting to watch the gradual development of a beautiful individual colour sense—almost always from a very crude beginning. The young child has an instinctive feeling for good colour, though it is very often not related to nature. The infant will sometimes select such colours as blue for grass and green for sky, red for trees or yellow for the houses. Colour has not yet become definitely associated with any particular objects; he will choose colours he *likes* and instinctively put them together in the right relation. Later, he will begin to use them more in relation to nature. A child of eleven or twelve, however, who has not previously had the opportunity of using pure colour, will invariably start painting without this instinct. When allowed a free colour choice, he very often seems to be quite insensitive to its emotional value in a picture. The first imaginative paintings by children of eleven or twelve will be found reproduced (figs. 14 and 15), and the colour is described. It is interesting to compare these with later paintings by the same children, reproduced in colour (Plates 2 and 5 and Plate 4).

These are not isolated cases but quite typical. The children's *natural* colour-sense has developed without any imposed theory or adverse criticism from the teacher. These early paintings are very typical of children whose colour-sense has been repressed—harsh greens and crimson and yellow predominate. Gradually the children develop a very individual taste for colour, sometimes very light in tone, clear and cool, as in the picture (Plate 2), or a richer, warmer scheme (Plate 4).

In "The Deluge" (Plate 5) the colour is very beautiful, and has been used as much as the pattern to express the drama of the subject. The water is cold and grey, in contrast, the people struggling in the water are full of vitality. The effect is achieved as much by the vividness of the flash of one colour against the other as by the attitudes of the figures. This surely means a *permanent* colour-sense which no imposed theory could have developed with quite the same spontaneity and assurance. It is interesting to note how some of the colour is broken up with simple pattern produced by brush strokes; instinctively the child has felt the importance of the *ratio* of colour, e.g. a smaller amount of red necessary against the same area of green; so she has broken down her red with spots, to give the green its true value.

"The Flood" (Plate 6) again shows the instinctive use of colour to create the emotion of the subject, and has been used to an even greater extent than pattern to express a feeling of utter desolation and wildness. No suggestion whatever was given in making this picture. The entire conception, almost savage in its shapes and emotional intensity, is the child's. She has mixed just the green which suggests a cold icy waste of water, and the black mountains and red cloaks of the survivors are a dramatic contrast.

Just as the child is sometimes tentative in starting to draw, so some children are timid about using colour. It is helpful to these children to encourage them to paint without any preliminary drawing. The following colours may help the teacher to select a range from which the children can take their choice.

Reds: Crimson, light red, burnt sienna, indian red, venetian red, vermillion.

Blues: Ultramarine, cobalt, prussian.

Yellows: Yellow ochre, raw sienna, lemon chrome, golden ochre.

Greens: Viridian, emerald.

Black and white.

In every class there are children with more ability for drawing than

others—they are not necessarily more *imaginative*, but definitely better draughtsmen. These children will probably have no difficulty with the problems of perspective. To them it is a natural sense, because they *understand* the construction of what they are trying to draw. Just as they can draw a figure easily, with an instinctive understanding of the structure, so the less complicated construction of a bed, a room, a house presents no difficulties. As the different perspective problems arise in their pictures, they will solve them by *understanding*. The reproduction (fig. 4) is a case of the rapid development of a sense of perspective. The child has not been taught any rules of perspective, nor has the problem of perspective been tackled; it has just developed, because she has been learning more and more to observe, with understanding, the things around her. On the other hand, some children never develop beyond a formalized or childish drawing, and in the same way do not make much use of perspective in expressing their ideas. The teacher should not force them to draw more realistically unless they ask for help, or unless this can be given without destroying any confidence they have, or making them discouraged.

The teacher, by the choice of subject, can help in its development. For instance, in subjects such as “a theatre” and “bedmaking” the perspective will be an inevitable problem. Almost every child when tackling a picture of a fair or theatre will realize that objects and figures get smaller as they become more distant. If he shows no sign of understanding this, and it is obviously hampering his conception, the teacher should point out this very elementary fact by showing him the room as an example—pointing out the children at the back, obviously looking smaller than those nearer—or drawing their attention to the view out of the window. If the other qualities of pattern and colour are good, and the child is obviously worried by the look of his picture, realizing that it is crude in perspective, then the teacher should point out the mistake, not, however, by giving a formula or rule, but by trying to make the child *understand* what is wrong, by explaining the construction, and by commenting on similar examples in the room. The child should be made to look at these, and then try to find out why his drawing is wrong. Knowledge of the theory of perspective, vanishing points, and the other complications are not necessary.

Perspective and a realization of its problems should not be imposed on children if they are to keep the fearless and spontaneous attitude necessary for creative work. Once they begin to worry about it and



PLATE 5.—“The Deluge,” by Eileen Wainwright, age 13.

Painted almost direct with powder colour and poster colour on white paper. This should be compared with the early painting, Fig. 15. Size 22" × 24".

realize it as a "problem" it will hamper the other qualities. In many of the pictures reproduced in this book perspective is treated very crudely; but does it really detract from the other values of pattern and colour and from the vividness of the imaginative conception? The pattern and the suggestion of movement, the colour and atmosphere are far more essential.

The proportion of the figures, often so curious, in the drawings of young children, is another thing which will develop only at its own pace as the other powers develop. The distortion of the figure should be disparaged and criticized only when it is thought the child is ready for such criticism, and has sufficient grasp of other things to be able to think about it without becoming possessed by a feeling of incompetence.

An excellent way of helping older children to "see" the essential shapes of figures quickly, and to learn to put down what they see speedily and with decision, is sometimes to spend a whole lesson doing quick drawings of a child in the class, either from life or from memory. These drawings can be made on thin cheap paper (kitchen) and painted directly with a brush, or with chalk and brush, or in any other medium which suggests itself to the teacher or the child. The younger children will draw better and learn more by working from *memory*. A child can be selected and used as a model and posed in some simple position, keeping the pose for perhaps two or three minutes. During this time, the other children must form a mental picture and try to "see" the shape the figure is making. Then, in a given time—not longer than fifteen minutes—they should make a picture from memory. The importance of "making a picture" should be emphasized, i.e. the piece of paper should be filled, and the shape of the figure should form an interesting pattern. The drawing reproduced (fig. 29) was by a child of eleven, from memory. It is interesting to see how well she has felt the structure of the shoulders and their relation to the neck and head; it is all so well "seen" as a whole. The proportion is curious, but at this stage it must be overlooked and the other qualities appreciated. A child at this stage of development making a picture from *life* would probably draw much more out of proportion, e.g. a huge head, tiny shoulders and arms. This is because, having the figure there in front of him, he begins to "copy" and loses sight of the figure *as a whole*. He will draw the head without thinking of its relation to the body, and is carried away by the little accidental forms and loses sight of the big important shape. To "see" and select only the essentials is too great an intellectual effort. Working from a mental image, however,

the child puts down what he remembers and understands, and these are the essential shapes and structure of the figure, which he has seen more vividly than at a later age. Children should not be encouraged to draw direct from life until the teacher is sure they are beginning to work out of the symbolic stage and are trying to draw more realistically.

Then the children should be encouraged to make pictures from life. To begin, it is simplest to make a picture of the head and shoulders only. The teacher will help the child to "see" by discussing the character of the head, and by pointing out that the aim need not be to get it like the model, but only "like" in essential character. The paintings of heads reproduced are painted direct from life in fifteen minutes. In each case the child has grasped the character of the head and has placed it on the paper in such a way as to make an interesting pattern. The figure drawings reproduced (figs. 26, 28, and 29) are painted from a model and are direct brush drawings in colour. The children have been encouraged to find their own way of tackling the problem as can be seen by the different methods used in making the paintings. The aim has been to use the model, not to copy, but to make an interesting picture, using background as well as the figure. A brush is much the most sensitive medium, and the children can be given three or four colours such as yellow ochre, light red, black, and blue. The teacher should never touch their drawings, and if possible leave the children alone when they are actually drawing, if they seem to be working without hesitation, criticizing their work afterwards.

The aim in all drawings from imagination or from nature is *self-expression*, and to put down an idea freely, spontaneously, with the materials chosen from the available stock. *How* the picture is produced, whether with chalk, charcoal, powder paint, poster paint, thin water colour, or a mixture of all of them is a secondary consideration.

Now what is the effect of this kind of attitude on the children's craft work?

The word craft is usually interpreted as meaning a training in the use of tools and suggests a particular *method* of doing something. This point of view is dangerous, because the method by which a "work of art" is produced is of but secondary importance. The lack of feeling and inspiration in so much of the craft work done in schools, and indeed in many other places, is due to the fact that the most important reason for doing it, *that of expressing something*, is stifled and forgotten in over-consideration of the technique, of *how* it is done. How often does one



PLATE 6.—“The Flood,” by Lily Sams, age 13.
Painted on white paper with powder colour. Size 20" x 28½".

IMAGINATIVE PAINTING AND ITS EFFECT ON CRAFT

find that embroidery is just a dull assembly of stitches, that a linocut is an uninspired copy of a drawing in black and white, and printed fabric is devoid of spontaneity and rhythm through the lack of creative urge in cutting the block.

In imaginative painting, the children's one aim, if considered as it has been considered in this book, is to *say* something, and to have something individual to express. This is translated into terms of paint, which they do with freedom and without fear; evolving their own way of putting it down, choosing their own material and colour. It is obvious then, that if they can approach a linocut or a piece of appliqué work in the same spirit, it is not going to be *craft* for *craft's* sake; but their idea expressed through different material. They will translate it into something concrete with the same freedom and spontaneity with which they paint their pictures. So we will get craft work which means something more than just an acquiring of skill and a knowledge of technique; something *creative*, and as much an expression of the children as their paintings. It will also mean something to them, for it is only by working at a craft freely and imaginatively that it will have any progressive effect on their other work, and they will understand and develop an appreciation for the true qualities of the craft.

"Genius finds its own methods"—so, up to a point, the child when tackling a craft should be given the tools and materials necessary, and, with as little stress on the technical difficulties, or dictating of methods that must be used, be allowed to find his own way of expressing himself through the new material.

APPLIQUE WORK

CHILDREN'S imaginative paintings are particularly suitable as a basis for appliqué, because their simple way of making pictures is easily adapted into this form of needlework, which depends for its beauty on colour and pattern and texture, all of which are outstanding features of picture-making by children. These vivid pieces of design can be used very effectively for the decoration of curtains, screens, hangings, and for such things as piano covers and cushions, and one or two pieces of appliqué work will successfully transform the drabest classroom into some semblance of cheerfulness. Both the curtain and the screen reproduced were used in the schools in which they were made and were designed and worked by a group of children.

It is not proposed to discuss the technique of stitchery and embroidery in this book, but merely to explain how these two schemes were carried out, in the hope that they will suggest other possibilities of utilizing children's imaginative pictures. In appliqué work the pattern is formed by cutting out pieces of material to the shapes required, and laying them on to another material, the edges being oversewn or hidden by various stitches. This method allows great freedom and individuality. The children who undertook the two schemes reproduced had never done any work of this kind before, and were encouraged as far as possible to evolve their own way of translating their pictures into appliqué, using the materials available. Their preliminary paintings had of necessity to be analysed and simplified, as appliqué work must be very simple in its pattern. It has already been pointed out in preceding chapters that the subconscious thought involved in doing work of this kind develops an increased understanding of the qualities of pattern in picture-making. The child more consciously realizes the importance of the pattern, colour and texture, and the unimportance of the smaller detail, such as the details of the faces, in the design *as a whole*. The background must be constructed first and the picture gradually built up, placing the essential shapes of the figures and objects, with the detail added at the end. This helps the child to tackle the essentials of a picture when the next painting is attempted.

The proposed planning, and the possibilities of the subject for the

APPLIQUÉ WORK

scheme, should be discussed with the children and planned with them. This can often be done by allowing each child to submit a scheme or by group planning. In work of this nature there are possibilities for correlation with the history or literature classes, but how far this should be carried must be carefully decided according to the circumstances and the conditions of the school. If it is going to stimulate creative effort, it is to be encouraged, but not if it spoils the spontaneity of the child's approach to the work. For instance, the curtain illustrated is in no way a "history" curtain; although it depicts a sequence of scenes from history, these have not been chosen entirely for their historical significance, but because each scene suggested to the child something vivid and was stimulating to her imagination. The result is in this case a curious mixture of legend and fact! Endless other subjects suggest themselves, based on the life of the school and the neighbourhood, or the designs can be quite abstract in character.

The subjects having been chosen by the children and their place in the scheme having been decided, the designs should be painted to the required size. The importance of keeping them simple in pattern and colour should be emphasized. Alternatively, the preliminary designs could be drawn only in chalk, the colour being decided by the children in relation to the materials available.

In adapting the drawings or paintings for work in appliqué, the original colours used in the paintings need not be retained. It will be found that a collection of pieces of fabric gathered from every source serve to provide sufficient material for the small pieces of colour, such as the dresses of the figures and the small details of the background, but larger pieces of material are necessary for the backgrounds. A certain uniformity can be carried through a decoration like the curtain or screen illustrated by restricting the choice of the colour used in the backgrounds. For instance, in the curtain an intense blue and a paler greenish-blue were alternatives for the blue of the sky, and similarly the greens, greys, fawns, and browns used in the backgrounds were limited. In this way a certain continuity of colour was obtained throughout the schemes.

The methods used for the general working of the curtain and screen were slightly different. For the curtain, pieces of coarse canvas, the exact size of each piece of appliqué work (18 inches square), were used as a foundation upon which to sew the materials; but for the screen, a piece of fawn casement cloth cut to the size of the finished piece

of work was not only used as a foundation for the appliqué, but was allowed to form part of the background. Thus, in each picture there is a passage of fawn which helps to build up the colour-pattern throughout the whole screen. Great care was taken that the foundation material was accurate in size, and, to ensure that it would not stretch in the sewing, a piece of tape was tacked securely all round the inside edges. This is not so important unless the work has to be joined together at the end.

Materials of varying texture and colour can be used for this work, from velvets, felts, and coarse linens, to the most delicate fabrics. Very frail materials, or materials which are inclined to fray, can be backed if necessary with a thin layer of embroidery paste, or they may be pasted on to tissue paper or fine holland. Children who have not done any work of this kind previously can be helped considerably by the teacher's selection of materials. For instance, a selection consisting entirely of felts and flannel materials would be easy to handle, would not fray or cockle in stitching, and would be simple for young children beginning appliqué. Later, a more varied range of materials could be selected introducing thin materials such as net or fine muslins, thin silks and cotton stuffs, according to the children's capabilities.

The most practical way to start work is to see that the children make a bold outline drawing of the main shapes of their design on thin kitchen paper, and this can then be used like a paper pattern, the shapes being cut out and separated. This will help the children to see that the appliqué picture must be kept simple, and they will soon realize the difficulties if they find these shapes are small or awkward. The design can thus be altered and adapted in paper before the materials are cut, and the shapes moved about until a more satisfactory arrangement is found.

The background material having been decided and cut to the required size, the choice of material is the next consideration. The children should be allowed to select these freely, and encouraged to experiment with the colours and textures. Obviously the teacher can play a part here: not in helping the child to reach a decision, but in carefully sorting through the collection of stuffs available, and ensuring they are all of good colour and quality and suitable for them to handle.

The range of colours having been selected by the children, they are now ready to start building up the appliqué picture using the paper shapes as patterns. The way in which this is done will vary according

APPLIQUÉ WORK

to the scheme. If the design is very simple and the materials will not fray easily, all the shapes can be cut in the various materials and arranged on the background stuff, but if the design relies on shapes superimposed one over the other, and the materials are more fragile, as in the case of the screen and curtain illustrated, the work must progress more slowly, the background shapes being cut and placed first.

Before cutting, the paper pattern should be pinned on to the material selected and cut out carefully, allowing about $1\frac{1}{4}$ inch for a turning if this is necessary (e.g. if a plain hemmed edge is to be used). Each shape should be pinned in position on the background fabric, and tacked down securely with large tacking stitches across the material to ensure that it does not cockle or wrinkle. When the whole picture has been built up in this way it is ready for the second stage—the embroidery.

The richness of effect depends partly on the difference in the texture of the materials, and also on the texture produced by the stitching. If the details of the embroidery of the screen and the curtain could be studied, it would be found that each child had found her own way of solving the problem according to individual requirements. No rule or method was imposed. Each child's problem was different and each has solved it in her own way. In many cases the edges of the applied material have been button-holed. Even in this simple process definite individuality results. When the edge of the applied shape is embroidered with its own colour, this tends to enlarge its appearance, and when the background colour is used, this makes the piece of applied material appear smaller. Button-hole, cretan, herring-bone or basket stitch will soften the appearance of the edge, and any stitches such as these are very suitable for fastening down the edges. Couching, or a whipped or over-sewing stitch will harden and make the silhouette much more definite. Sometimes the edge can be simply turned in and hemmed down, especially if such materials as velvet or felt are applied. Difference of texture, other than that made by difference of material, may be formed by couching across the material in various ways, or by zigzag stitches, chain-stitch, or dots formed by french knots. Rows of chain stitch make a rich and effective filling for a shape. The materials used for the embroidery may be varied from bright-coloured wools and embroidery silks and cottons to ordinary sewing-cotton, cord, sequins, buttons, beads, net, lace, and ribbons and braids of different textures and patterns are all useful and will help the children to be inventive.

THE TEACHING OF ART IN SCHOOLS

When each piece of work is finished, it should be pressed on the wrong side with a damp cloth and a very hot iron and then all the parts assembled and arranged in position. The final assembling of each individual effort, and the unexpected richness of the combined result, is very stimulating for the children. Those who have felt a technical inefficiency in their own piece of work will regain confidence in their own powers when their work takes its place on the general level of achievement.

CHAPTER VI

PATTERN-MAKING

ALMOST every child has an instinct for pattern-making, which is so inborn that he needs very little suggestion before he will grasp the principles readily and develop in his own way.

Pattern is difficult to define. A good pattern may be said to create a satisfying feeling of balance and movement, and is produced by the placing of lines and shapes in a definite order and relation one to the other, to form a harmonious and rhythmic arrangement. This rhythm may be produced by the arrangement of the simplest abstract shape. For example, a zigzag shape has endless possibilities for pattern-making. A wavy line, a straight line, circles, spirals, or geometric shapes can be the basis for the most beautiful designs, or the motive may be based on some form in nature, such as a plant, a tree formation, an animal, a bird. But even if the pattern is evolved from such shapes as these, it will be found that underlying the natural form there is an abstract shape, and it is the relation of these shapes one to the other which is the basis of the design, and produces the essential *movement*. If the teacher can develop the child's feeling for simple abstract pattern, the child will, if necessary, be able to elaborate these forms and construct patterns from shapes suggested by something in nature.

POTATO-BLOCK PRINTING

The child's first introduction to pattern-making can be made through the medium of potato-cuts. Incidentally, this will also be his first attempt at relief printing (explained in Chapter VIII, page 69). A simple relief block can be made with a potato, to form the motive or unit for several patterns. Potato-cuts can be made by the youngest child. The materials required are simple. A well-shaped potato and a pen-knife are all that are necessary to make the block, and if the child is too young to be allowed the use of a knife, a pair of scissors may be used. One potato will make two blocks. The potato should be cut in half through its *widest* section. It must be cut with a large dinner-knife so that the surface of the section thus produced will be quite flat. If there is the slightest unevenness the block will not print.

The section of each potato will vary slightly, and in no case will it be exactly symmetrical.

For the first lesson in making a pattern in this way, the child should realize the rhythm and movement which can result from the arrangement and repetition of the simplest shape. The shape of the section of the potato itself can be used for the first attempts.

The surface of the potato is coloured by placing it face downwards on a felt pad soaked in paint. This should be placed on a tile or a piece of glass or anything which will prevent the colour from soaking into the surface underneath. Cigarette tins are excellent for this purpose. Powder colour mixed with gum arabic, poster colour, water colour, analine dyes mixed with dextrine, or inks may be used.



DIAGRAM 1.—Before cutting.

The block is then ready for printing. Any slightly absorbent paper will take the impressions very well. Kitchen paper is excellent, as the thinness of the paper gives a beautiful quality to the printing. The potato-cut (or "block," as it will be called) when coloured is placed face downwards on the paper and pressed down firmly with the right thumb. When the block is removed an impression in colour, the shape of the section of the potato, results. The block must be reinked each time an impression is made.

These impressions, if printed sympathetically, have a particularly pleasant quality, rather porous and sensitive, distinct from the quality of a lino-block print or a carrot-cut. The children should be encouraged to exploit this quality and not to aim at hard, metallic-looking impressions. Preliminary practice in making impressions should be encouraged, pieces of newspaper are useful for this purpose. It will mean more to the children if the teacher, after a preliminary discussion, leaves them to produce their own ideas of an all-over pattern, using the simple natural shape of the potato without any more cutting.

The teacher's aim in the first stages of pattern-making with potato blocks is to see that the children discover the importance of an *organized arrangement of shapes*, and help should be given to individual children who have not grasped its importance. The importance of *colour* can be stressed from the beginning. The children should be encouraged to print *quickly* and rhythmically, and to hold up their finished effort and

to study the general colour and pattern which has been created. For instance, if the printing has been carried out in a dull red on kitchen paper, the little shapes of light colour formed between the printed shapes are very important, not only in forming the *pattern* but in transforming the colour of the paper. The children will discover by their own experiment and the experiments of the other children that the blocks must be *placed* evenly and *printed* evenly if the pattern and colour of the paper is to be evenly transformed, and that shapes placed at wide intervals have quite a different feeling both in patterns and colour from those placed so that each impression touches the next. If

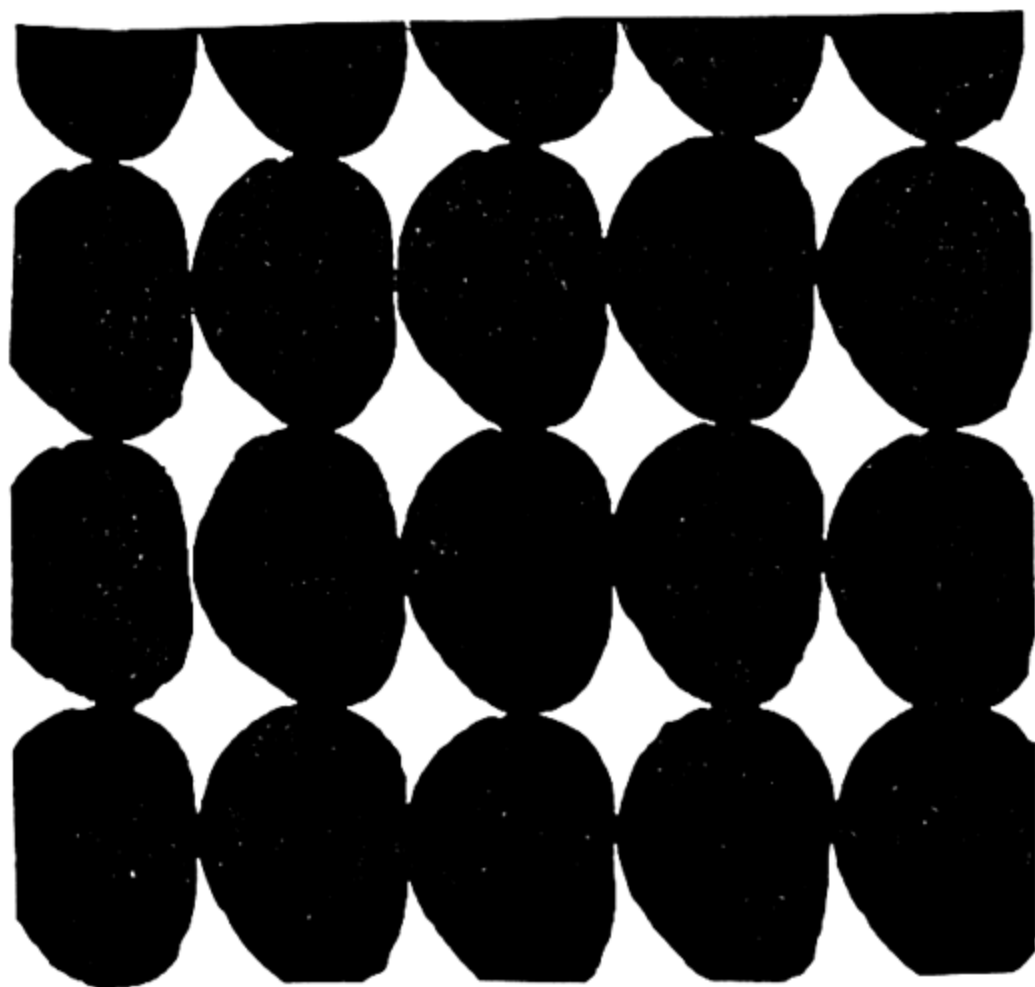


DIAGRAM 2.—Crude pattern formed by repetition of potato shape.

this first stage is left as much as possible to the children's own initiative a variety of pattern will result even from the simple uncut shape, and in this way the children will grasp the technique of printing without having to concern themselves about the difficulties of cutting. Different shaped potatoes and different arrangements and colour will give variety, and the children should have printed two or three sheets in this way before going on to the stage of cutting the block. These first attempts should be preserved and used later as a basis for overprinting with second and third blocks.

The patterns thus formed by the uncut potato block are apt to be clumsy and disconnected (see diagram 2), and the natural development is to cut the surface of the potato to lighten the pattern and give it

more unity and rhythm. The children will need careful guiding through this first stage in the cutting, and should be encouraged to study the outside rhythm of the potato shape and to look for a movement to cut across the surface. Each potato has a different section, and will suggest a different cutting. This first cut should be made vigorously with a

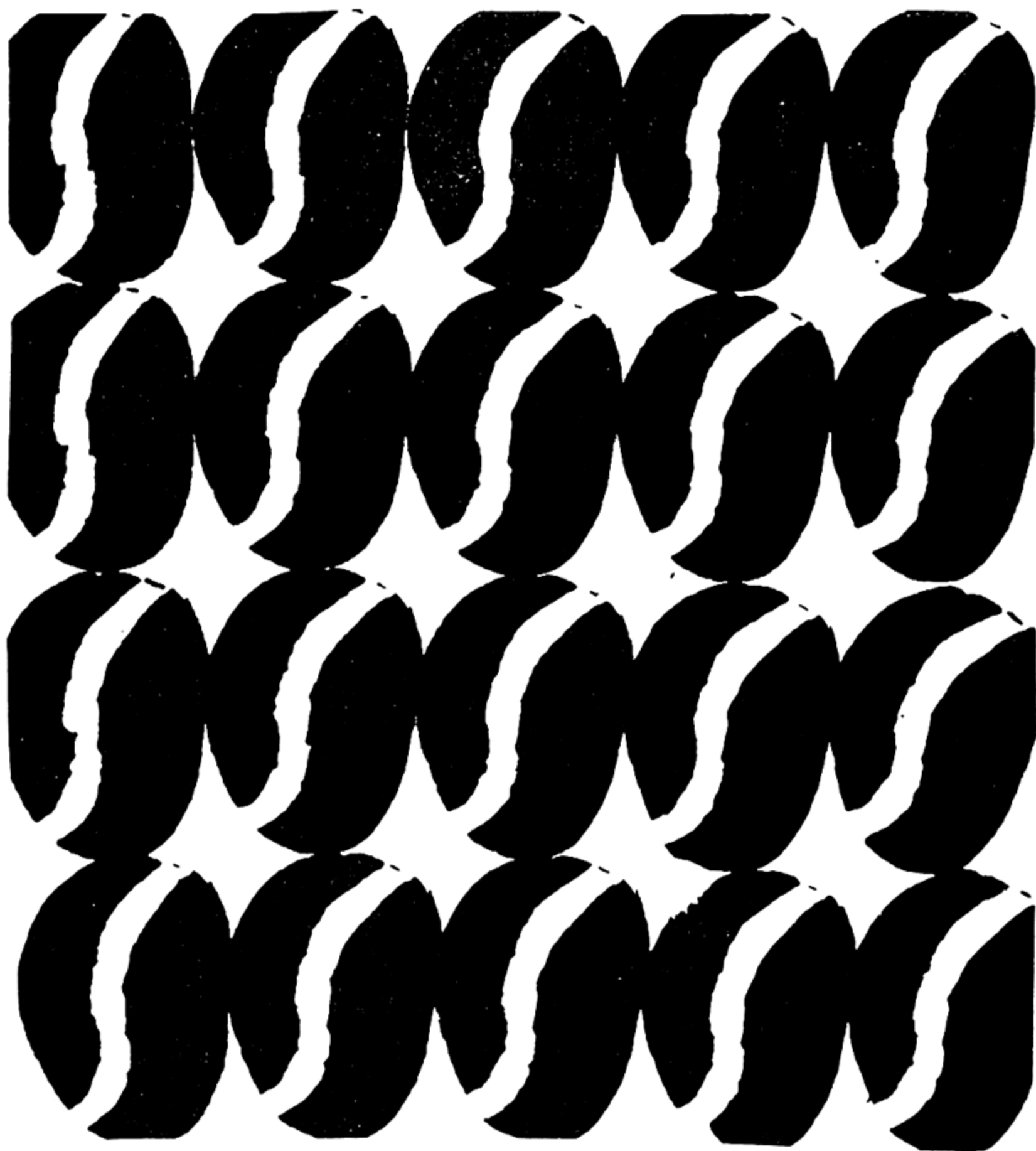


DIAGRAM 3.—Simple rhythm produced by cutting away a simple shape.

knife or with a V-shaped lino tool, which is easier for some children to handle. The printing can then proceed, speed, interesting colour and sympathetic impressions being encouraged. The illustration shows a simple pattern made by an arrangement of a simply cut block where the first cutting is creating a rhythm across the pattern and gives more unity to the pattern as a whole. If the children proceed slowly in this

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way in the early stages of potato-block printing they will grasp the value of colour, the particular quality of the printing, and, above all, *the importance of the cut shapes in creating the pattern.*

A variety of textures can be introduced into the pattern by the

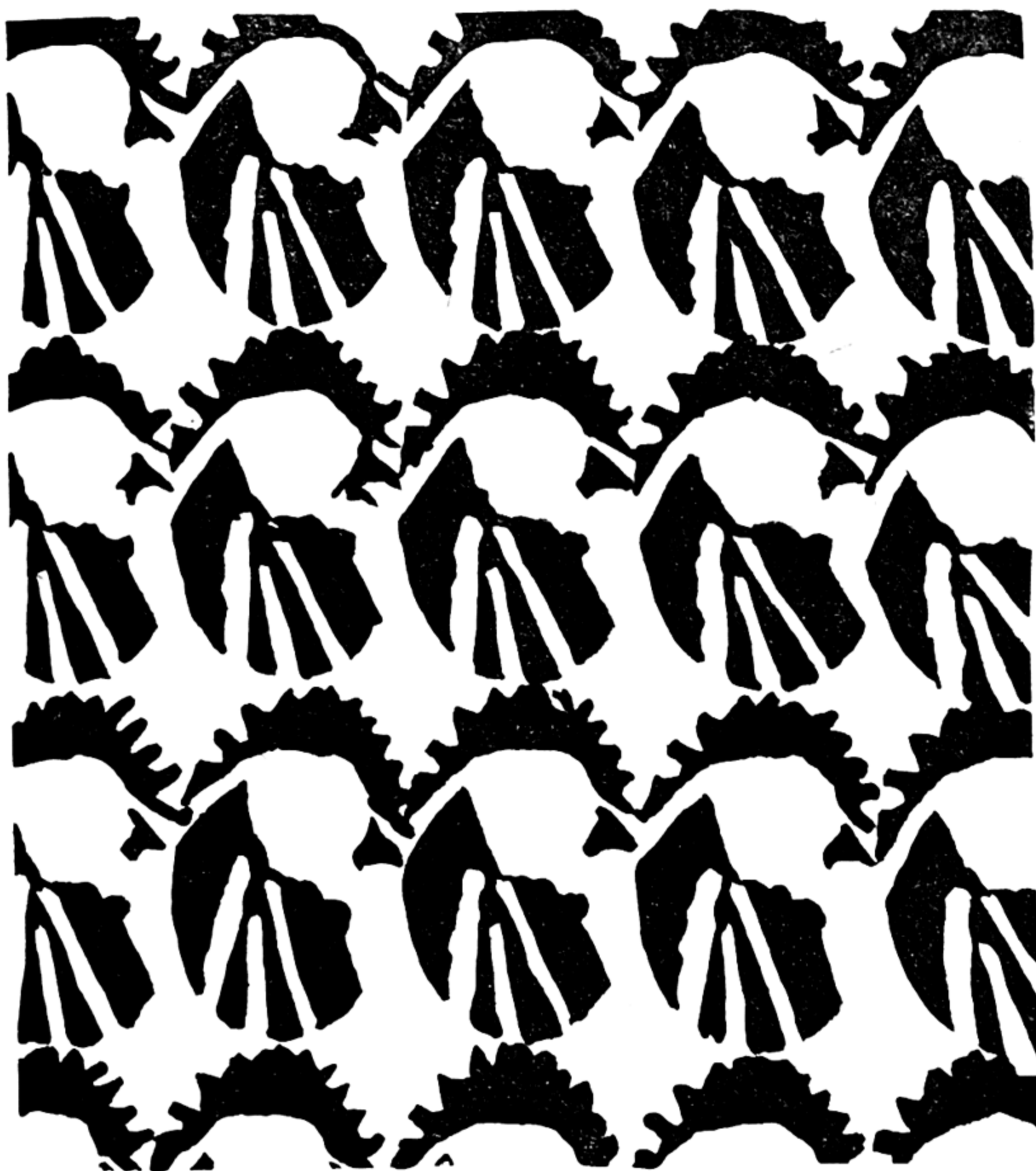


DIAGRAM 4.—Potato-cut pattern, by child age 12.

various ways in which the knife is used. The potato is easy to cut, and the knife can be used in a great many different ways, just as a brush can be made to respond to different handling. The cutting of the potato shape itself into a more interesting shape can be encouraged, though the children should be made to feel that the natural shape and surface should be respected and as little cut away as possible. The

simplest blocks make the best patterns when printed. Too much emphasis on texture and not enough balance between *plain* surface and textured cutting will give a confused result, and the dominant movement and rhythm in the pattern will be lost if textures are too similar in character. The child will discover this through experience, and by experimenting will begin to discover the importance of considering the block itself as a beautifully balanced arrangement of shapes.

Once the block has been cut satisfactorily many patterns can be produced by *different arrangements* of the same block. This should be fully exploited before a more advanced stage is attempted. A good block can be organized into four or five different patterns by side-by-side arrangement, reversing in rows, "half-drop," repeating vertically, horizontally, or alternately, and many other arrangements which the children will discover for themselves. Suggestions must be made by the teacher, but as much as possible should be left to the child.

Potato-block printing in these early stages is accidental in result, for the pattern as a whole is not visualized, but is formed by experimenting with the block. It is different from "free brush" pattern-making described later, where the pattern develops stroke by stroke and is controlled from the first brush stroke, the "unit," or "repeat," being fully determined only when the last stroke is placed throughout the pattern.

Potato-printed patterns can be "built up" in a similar way, second and third or fourth blocks being overprinted on to the first arrangement, the pattern thus formed being controlled and developed slowly block by block in richness and texture, and above all in *colour*. Sheets of patterns which appear incomplete or lacking in character after the first block is printed can be used as a basis for overprinting. The first printed patterns made with the natural shape of the potato form an excellent basis for first experiments in overprinting, for it is easy to see how a textured block overprinted on or beside this simple colour shape will form a contrast and give the pattern more character.

The overprinted block not only helps to emphasize and bring out certain directions or movements in the pattern, but changes the whole "colour sensation" of the paper as a whole. A pattern printed first in blue, which looks cold when combined with the white background, will by the addition of small quantities of pink or red look warmer, and the general colour will look mauve. If the overprinted colour is not considered carefully in relation to the colour already printed it may

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look jerky or destroy the quality of the first colour, and this will soon be appreciated by the children. This will help to develop the child's individual feeling for colour and show how important one colour is in relation to another. Two or three blocks printed together, slightly overlapping or closely related, will produce colour and texture which cannot be achieved in any other way, and the child will find relations of colour and combinations of texture which will be invaluable in helping him

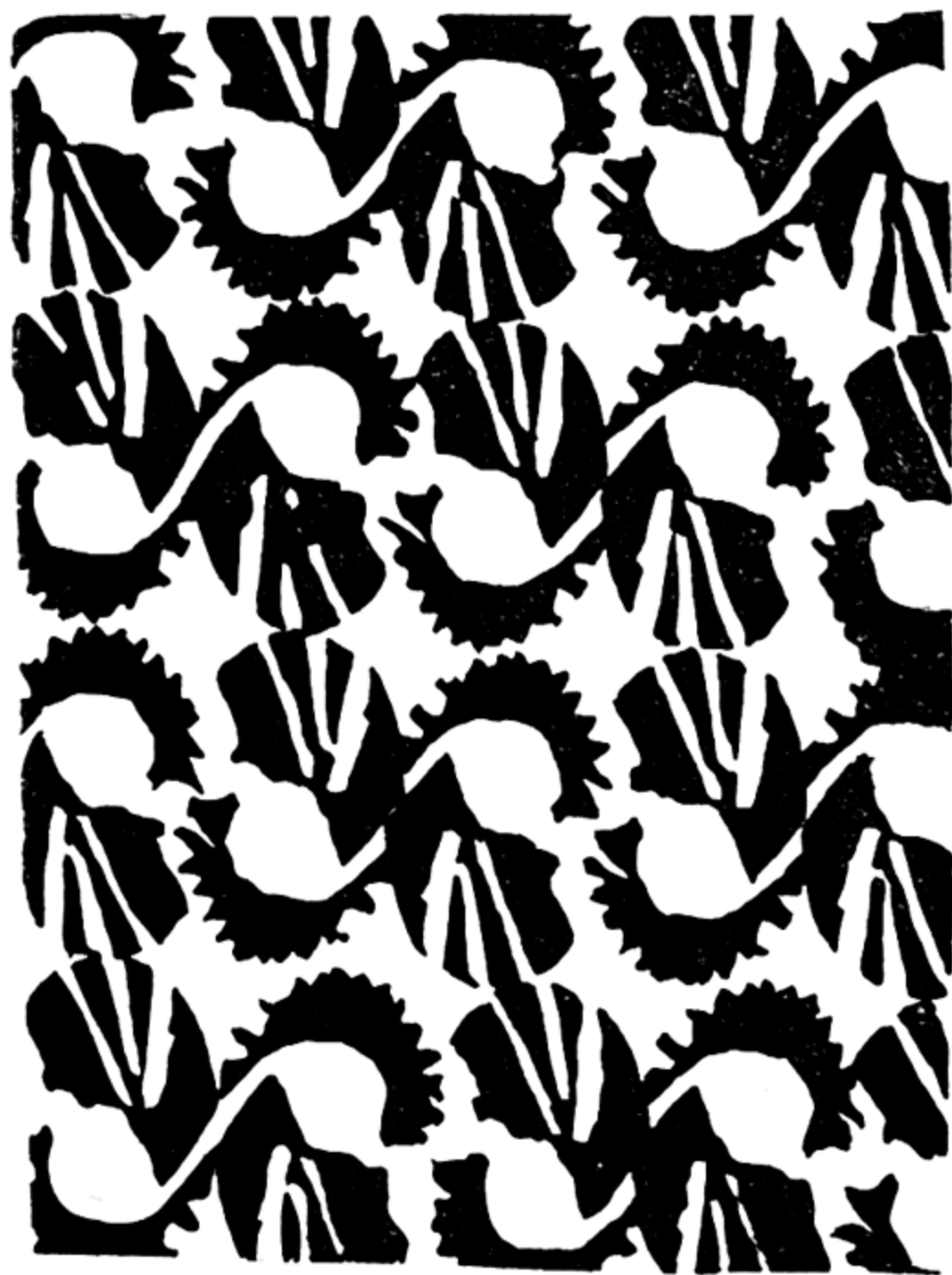


DIAGRAM 5.—The same block has been used as in diagram 4, but a different *arrangement* has produced a different pattern.

to use colour and texture in his pictures. It is by an experimental method of this kind that he will develop a personal feeling for colour arrangement, and realize the significance of each additional shape, and learn to look at the colour scheme and pattern as a whole. It is clear that a child who finds a lack of this quality is hampering the expression of his ideas in pictures, and will be helped by a method of this kind.

The potato-blocks wither and will only last a few days, though sometimes they can be preserved for a short time by wrapping them in a damp cloth. Blocks can be made in the same way by using a carrot

or a penny rubber. This latter substance is not so easy to cut, but the advantage is that it does not perish; its disadvantage lies in the rather hard character of the print.

Potato-blocks can be used for printing on fabric. The method is exactly the same as that described for printing on paper, but instead of water colour, fabric printing ink is used, diluted to the consistency of paint by adding turpentine to which a few drops of linseed oil has been added. Material printed in this way is washable.



DIAGRAM 6.—Potato block.

The next development in pattern-making should be by means of simple brush strokes. In potato-printing, the “motive” or unit from which the pattern is evolved is made first, and the resulting pattern is very largely accidental in result. In all-over brush patterns, how-

ever, it is important to build the “unit” up gradually and to develop the pattern, stage by stage, all over the paper, and in this way the child will have to consider each stage, and come to a decision as to the next development, in order to carry the pattern further.

Kitchen paper is excellent for these patterns with powder or poster colour, and the use of large brushes of various sizes is recommended.

FREE BRUSH PATTERN-MAKING

The first aim is to get the children to realize the *ease* with which a brush responds to the movement of the whole arm from the shoulder; if used boldly and vigorously, firm bold strokes will result; if held lightly and with more delicacy the same brush will produce quite a different quality. Infants realize this instinctively and are usually naturally sensitive in their handling of the material, but if older children with little previous experience with the materials are to start free brush patterns, it is quite helpful to let them have a piece of newspaper or thin kitchen paper and to allow them some time for preliminary practice, encouraging them to “play” with the material, making different strokes, and trying to discover how the colours mix together, and how they will paint one over the other. This will loosen up the movement of the arm, and they will not be so afraid of the large piece of paper they use for their pattern.

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The brush is a sensitive tool and will respond to the slightest turn or movement of the arm and wrist. The character of a brush stroke has a particular quality and should be exploited. An infinite variety of textures can be produced by wavy lines, crossed strokes, dots, flicks, solid colour. A dry brush will produce a beautiful texture on a slightly rough surface, thick wet paint has quite a different quality. There is not one way of using a brush which can be *taught*—it must be discovered by experiment and by the individual, and the child will discover all the possibilities, gradually and through experience, if he is encouraged to work independently.

This preliminary practice can be developed further into an abstract arrangement of shapes and textures which will fill the paper, i.e. a large unit which does not repeat. A large piece of kitchen paper or sugar paper (about 20 inches by 24 inches) should be used if space is available. The pattern can be started by encouraging the child to see a simple rhythm which will harmonize with the shape of the paper as a whole. This first simple movement, which should be painted direct with the brush, will suggest further additions, which should be considered carefully in relation to the whole pattern or arrangement of shapes which is gradually developing. Solid passages of colour and varied textures will help to emphasize important shapes, and the colour sensation of the whole unit should be felt. The first attempts made by the children may be rather chaotic, or not varied enough in the handling of the paint, but once they have grasped the idea, it will be found that some children begin to visualize the pattern before they begin, while others will build it up as they work. This is similar to the way in which they paint a more concrete idea, for some children when painting from imagination have a clear image in their mind, while others obviously develop a clear idea by actual contact with the material. It will soon be found that these free brush patterns have definite individuality and feeling—both in conception and in the handling of the material.

Repeating patterns are a natural development from these large free brush patterns.

Thin kitchen paper, whitey-brown, or unprinted newspaper is most suitable for all-over patterns, although any paper which is cheap and will fold easily can be chosen.

A preliminary discussion about repeating patterns already done (e.g. potato printing) or patterns on curtains and dress materials would help the children to realize the practical value of all-over patterns,

especially as this work is leading up to fabric printing. The importance of *colour* should be stressed from the beginning, and the children encouraged to mix the colour they visualize, rather than accept a ready-made colour without thought.

The paper should be folded with creases to form 4-inch or 5-inch squares which will form a guide for the placing of each brush stroke.

This is a method of "building up" an all-over pattern, the development of the pattern as a whole being considered from the beginning. The pattern is started by working from the top left-hand square, the squares being roughly considered as the "unit" or the repeat, thus the creased squares dictate the scale of the pattern, and can be varied. It is best to start these patterns as large as possible.

The pattern is "built up" by drawing shapes or movements direct with the brush. The first movement is very important, and should be simple and bold, and well placed in the top left-hand square. The child's previous experience in making a large free brush pattern will be helpful, and the teacher can make sure the child is clear about the shape he is going to make by telling him to move his brush in the direction of the shape. Once the shape is clear it should be drawn quickly and vigorously, and then repeated with exactly the same feeling in each square all over the paper. The child should then be encouraged to stand back and look at the rhythm thus formed. The relation of one brush stroke to the other forms a repeating movement or rhythm across the paper, which must now be considered not as separate brush strokes but *as a whole*.

A second brush stroke can now be added, working again from the top left-hand square and throughout the pattern. The child should watch the background shapes, which are just as important as the painted rhythm, and keep watching the pattern as a whole. A third and fourth stroke will begin to give the pattern more unity. The pattern is thus developed, step by step; any solid pieces of colour will help to bring out and emphasize important shapes, and the textures made by the spontaneous movements of the brush will give it variety. Every addition must be considered in relation to the whole pattern, both in shape and colour, and the children will begin to discover, by experiment, that too many movements or shapes in the same direction or similar in character will make the pattern confused, and that there is great value in contrasts both in direction, form and colour—but that the pattern is usually more successful if it has a strong dominating movement. The children

PATTERN-MAKING

cannot be given any definite rules or theories to help them, they must find out from experience, but the teacher's advice will often help, and discussion about patterns will be very necessary. These patterns should be done very quickly and spontaneously, and it is important that the quality of the brush stroke should be exploited and fully realized.

The value of this free brush pattern-making is very considerable. The child is unconsciously acquiring technical skill in handling paint and gaining an appreciation of the particular quality of the medium. He is learning to *draw* with the brush, and at the same time is developing his powers as a draughtsman, for the repetition of shapes ten or twelve times across the paper is training his powers of "visualization," for the shape must be "seen" and the image carried through with great clarity. The fact that each stage in the pattern must be drawn with colour helps the child to lose the idea that a brush is for filling in flat areas of colour; this is specially valuable for senior children who have had previous training in the junior school with unsuitable material and the old academic approach. Another very important habit which is developed is that of watching the shapes in relation to each other, and realizing the pattern must be considered *as a whole*. Every time the child decides on a fresh development in his pattern he is making a decision which is helping to develop his critical sense, both of colour and design.

MASKED STENCIL PATTERNS

The construction of patterns by means of a mask cut from paper and the use of a stencil brush for applying the colour is perhaps, after potato-cuts, the easiest for a child who has little technical accomplishment. Children who have had great difficulty in producing anything by other methods have made patterns easily in this way, and it is especially successful in giving older children confidence, if they have had little opportunity to do creative work in their earlier years. This method must not be confused with the old method of stencilling; as will be seen the results are quite different, and there is nothing similar in the actual process.

This method will give the child an appreciation of yet another texture and will develop a different type of pattern (dependent on sharp-cut edges and subtle gradations of colour and tone) which other methods cannot produce. The use of scissors for "drawing" the shapes will also be a fresh stimulus and will bring out new ideas.

A pair of scissors, two or three stencil brushes in different sizes, and powder tempera colours are the only materials required. The paper used for cutting masks should be thick (e.g. sugar paper or cartridge paper).

The paper on which the pattern is made can be very coarse or smooth in texture. Cartridge paper is quite good and a glazed paper gives a very good surface for book-covers or folios, as after the pattern has been made it can be polished very effectively with white polish. The method is very suitable for patterns made to cover large folios and for other purposes requiring a pattern on a big scale.

Some system of measuring must be organized if the shapes are to be placed *evenly*; and it is important that the first mask is placed evenly and consistently to form an all-over pattern. Folding the paper into creased lines or squares is helpful, or a measuring point can be made by using a slip of paper.

By making a simple border pattern the child will grasp the method



DIAGRAM 7.—Paper mask used in making the pattern (fig. 49).

very easily. If the reproduction of a border design (fig. 49) is studied, the process can be clearly understood. This pattern is evolved from a zigzag shape cut on the edge of a piece of paper (see Diagram 7). Later a curved shape, and a piece of paper cut with a wavy edge have been used.

Before experimenting in the making of an all-over pattern some preliminary practice is necessary in cutting shapes for the first movement and in handling the stencil brush. A piece of thick paper is used for the mask, one edge only being cut. This should be a simple movement cut directly with scissors. The shape should be about the size of the "repeat" of the pattern to be made (e.g. if it is to be a small pattern suitable for a book cover a small mask is cut, and similarly a large-scale pattern suitable for a curtain would need a relatively large mask). The edge stencil will have more character if it is the result of spontaneous cutting. The particular quality of shape which scissors can produce should be exploited. (See illustrations.)

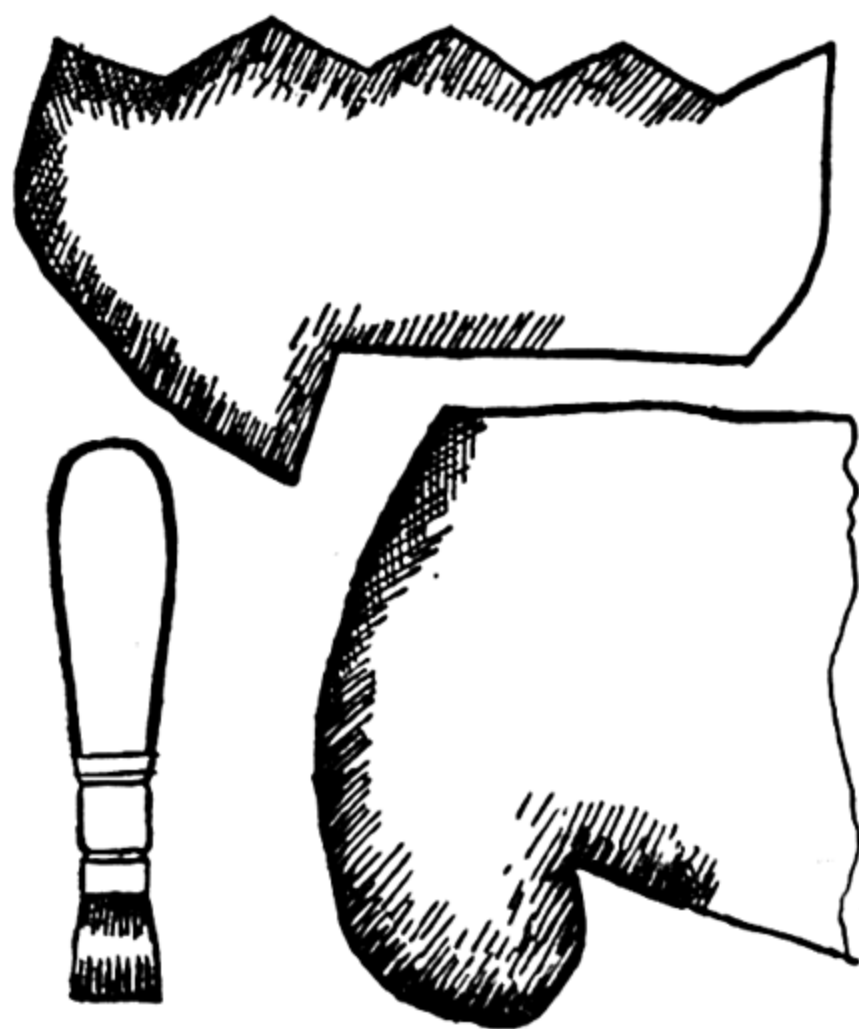
The "edge stencil" or "mask" is placed on the paper on which the pattern is to be printed, and the stencil brush is used to transfer the

shape to the paper. The shape can thus be printed an unlimited number of times.

The paint (the colour of which has been carefully considered) should be mixed so that it is very thick and rich in consistency and should be spread out upon a tile or flat palette. The stencil brush is then dabbed gently on to the paint, which loads the flat surface of the brush evenly with colour. The paint must be kept consistent in thickness if the quality of the print is to remain even throughout the pattern.

The mask having been placed on the paper in the desired position, the shape is printed by dabbing gently with the brush on to the *edge* of the mask, partly on the mask, partly on the paper. It will be found that when the mask is lifted away an impression of the edge of the stencil is left. This impression has a definite character, being sharp on *one* side and graduating gradually from dark to light.

This impression can be varied by the way in which the brush is used, and it is important that the child realizes the range of *tone* which can be obtained. A very rich dark impression (wide or narrow) comes from stippling closely and firmly with thick colour, a



delicate subtle tone by using a drier brush and a lighter touch.

The patterns will depend on exploiting this variety of tone and the different quality of the *cut edge* of the stencil, for scissors will cut wavy or jerky edges or crisp, vigorous curves or straight shapes.

All-over masked stencil patterns should be "built up" gradually, stage by stage, in the same way as brush patterns are built up stroke by stroke *as a whole*. It is important that the first shape is printed evenly and arranged to form an all-over pattern. The shapes can be placed close together or with some space between each impression. The pattern thus formed should then be considered and a second mask cut and placed in relation to the first and printed throughout the pattern—third, fourth or fifth masks being added if necessary. Each

stage in the development of the pattern must be considered in relation to the pattern as a whole.

The child will find all manner of ingenious ways of producing a pattern by such methods. The patterns reproduced will show the great variety of character which can be produced, from the most delicate graded tones to quite bold harsh effects.* An infinite variety of texture can be made by piercing holes in a piece of paper, or by cutting definite little shapes and stencilling through these, as in fig. 66.

Stencilling is not very suitable for young children, unless it is to make some simple rhythm as in fig. 46, which is afterwards developed by painting freely with a brush.

The child should be discouraged from cutting a shape in paper and stencilling all round it, or from starting a pattern by cutting shapes out of the paper and stencilling through them, as it is not very easy to take this much further. If only one side or even two sides of the shape are used, it is much easier to develop the pattern. The value of the whole method lies in the fact that the child must construct the pattern slowly, stage by stage, and develop it *as a whole*.

CUT-PAPER PATTERNS

Sometimes children experience difficulty by getting their patterns too linear, and to counteract this the pattern may be started by cutting a solid shape from coloured paper. If the coloured paper is folded several times, from ten to twelve shapes can be cut at once, and the cut-out shape arranged to form a spot pattern (as in fig. 45), the paper again being folded up into squares to guide the placing of the shapes. The pattern may then be developed by using more cut-paper shapes, or built up with masks and the stencil brush, or with brush strokes or both. In fig. 45 the dark shapes were the preliminary cut-paper shapes arranged to form an all-over pattern, afterwards developed very freely with swirling brush strokes and more solid colour—applied with the brush.

These methods described are only a few ways in which the children can be encouraged to discover the possibilities of pattern-making; the teacher and the children will devise other methods for themselves.

A dozen patterns on paper will not have half the value of a pattern used for some definite purpose. It is only when the design is used for the cover of a book, or a folio, or adapted for the creation of a piece of patterned fabric that the child will fully appreciate its qualities.

* See also reproduction of stencilled fabrics (fig. 66).

CHAPTER VII

LINO-CUTTING

LINOLEUM as a material for making prints is a comparatively modern medium, but it has been used quite extensively in the last few years. It is a very sympathetic material for children, as it is easy to cut, and quite young children can manipulate the tools. Wood, for which it is a substitute, is too hard for their hands, and the tools are difficult to manage, as well as being too expensive for use in schools. Before this substitute was thought of, it must have been difficult to develop the child's knowledge of print-making beyond potato-cuts and rubber-cuts. Their results with these materials are an indication of the possibilities of a less limited medium.

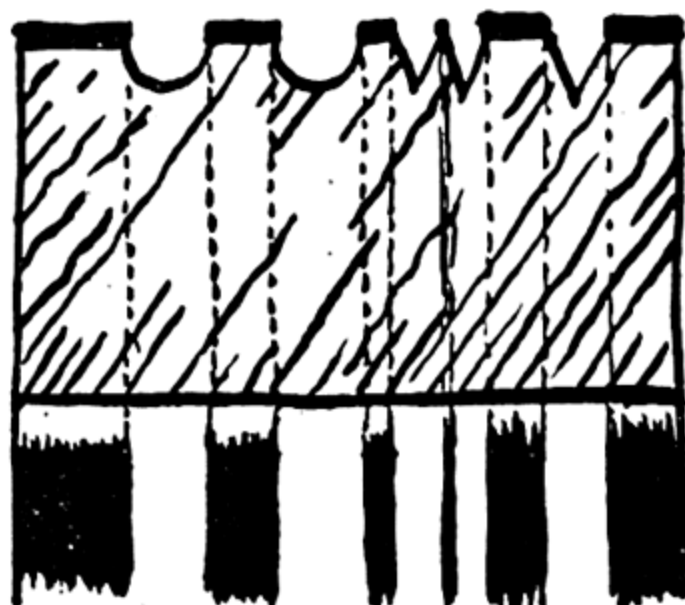
Before dealing with the technical side of the craft, it is important for the teacher to know something of the other methods of producing prints, and a little of the history of wood engraving, if the true character of the cutting is to be understood.

The difference between an *intaglio* print and a *relief* print should be clearly understood (see Diagram 1).

For an *intaglio* print the material is usually a metal. Those parts of the design to be *black* in the print are incised into the material used, with a tool called a *graver*, or by the use of acids or a sharp point. The impression is made by filling these incisions (the black parts of the design) with ink, the surface being left quite clean, and an impression obtained by placing the paper over the plate, and passing it through a specially constructed press. The pressure squeezes the ink out of the lines on to the paper, thus producing an impression of the black lines.

The material used for a *relief* print is usually *wood or its substitute, linoleum*, and the process is just the reverse. Those parts of the design

THE DIFFERENCE between



RELIEF PRINTING &



INTAGLIO PRINTING

DIAGRAM 1.

which are to appear *white* in the print are incised, leaving the *black* parts of the design in *relief*. The impression is obtained by inking the *surface* (i.e. the black parts). The paper is placed on top of this and the print is produced by rubbing. In this way an impression of the relief parts is obtained.

The technique of *intaglio* printing does not concern us here, except that the *tool* used (the graver) has influenced the shape of the tools used for cutting linoleum.

The earliest known pictures from *relief* blocks in Europe belong to the middle of the fifteenth century. These early prints were large, cut on wood and printed by hand, on one side of the paper only. The wood used was cherry, pear, apple, or sycamore, cut plankwise, the cutting being done with a knife. Until about 1800, *wood-cutting** was generally used merely as a means of *reproduction*. The artist drew the design on thin paper, this was pasted on to the block, and the cutting was done by the professional woodcutter, who quite mechanically cleared away those parts not drawn by the artist. *Thomas Bewick*, who began working towards the end of the eighteenth century, may be said to have revolutionized the making of prints from wood blocks. It is important to understand his method, because it has affected all subsequent wood *engraving*, and therefore *lino-cutting*. Instead of using wood cut plankwise, he used wood cut upon the cross-section (cross-grain), and instead of using the knife and gouge for cutting, he used the tool previously employed for intaglio engraving—the *graver*. Previously, the artist had always merely drawn the design, leaving the cutting to the professional woodcutter. Bewick, however, designed and cut the block *himself*, for he realized that there were special qualities in a print from a wood block which could be obtained in no other way. He conceived his picture as a wood engraving from the start: it was not just a reproduction of a line drawing. Cross-grain wood is much harder than wood cut plankwise, and so gives a possibility of much finer work and complete freedom of direction in cutting.

So started what has become known as the *white line method of engraving*. The wood-cuts produced previously had a quality not unlike that of a drawing in pen and ink; any cross-hatching of lines was therefore black lines crossing. The white line wood engraving looks very different. The surface of the wood is used as a black background on which to draw, and the tool thus produces a picture in white lines. It is rather like taking

* This is to be distinguished from wood engraving.

a piece of white chalk and making a drawing on the blackboard, using the chalk to *draw* the shapes; if a thin piece of chalk were used a *thin* line would be produced; similarly if the *side* of the chalk were used a very broad-shaped line would result. In the same way the *shape* of the tool produces a definite shaped cut. Any cross-hatching of lines is a tone made up of *white lines* crossing. In a black-and-white drawing the picture is built up from *light* to *dark*, but a white line engraving is the reverse and is worked from *dark* to *light*. This method is the method used by most wood engravers to-day.

The surface of a piece of linoleum is very like that of a piece of box-wood cut across the grain. There is the same freedom of direction in cutting and the same and similar tools as those used for wood can be employed. It is possible to use linoleum as the reproductive wood-cutters used it, i.e. to make a drawing in pen and ink, paste it on the surface of the lino, and carefully cut away all those parts not drawn, but it is tedious and mechanical. There is little to be gained by merely *reproducing* a drawing already made, and to-day reproductions can be made much more effectively by any photographic process. The "white line" method has been specially emphasized, because it is the most natural way for a child to work. It is spontaneous, admits of greater freedom, and requires real creative effort from the child. It has already been pointed out that apart from the actual value in achievement that comes from carrying the cutting through to the final stage, the actual discipline of the craft, the analysis and thought necessary in translating the preliminary drawing into another medium is of very great progressive value. The "white line" method has no difficulties for the child; he will express his idea on the lino with the same freedom with which he expresses himself in paint on paper.

The tools and materials necessary are as follows: *Linoleum*—any *good* quality plain lino will be found excellent. A cheap quality is very hard and brittle and being difficult to cut it will merely blunt the tools and be a waste of effort. The cheapest way of buying it is by the square yard from any large store. It is also supplied by artists' colourmen, cut in stock sizes.

Tools.—When linoleum was first used as a material for making prints, a knife and gouge were used to clear away the white parts, and umbrella spokes have sometimes been utilized for tools. However, there are now special lino-cutting tools on the market, very inexpensive and specially suitable for children's small hands. The shape of these tools has really

evolved from the graver and gouge. The handle is shaped to fit into the palm of the hand. The tools are in the form of a nib which can be taken out and replaced by one of a different shape.

If there is difficulty in getting a sufficient number of handles for the class, corks can be utilized very well as holders for the nibs. The V-shaped gouges, made in two sizes—one producing a very fine line,

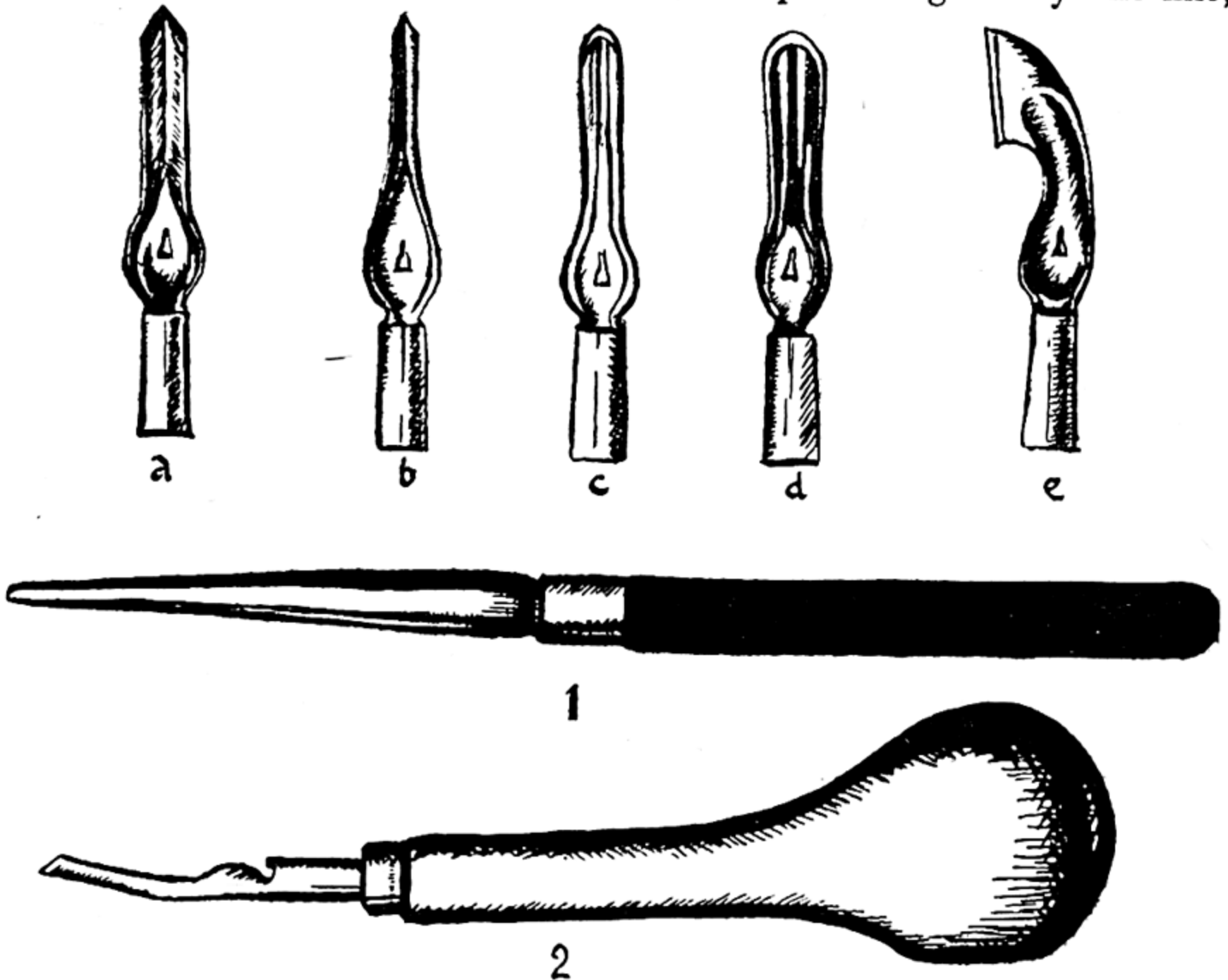


DIAGRAM 2.—Tools used for lino-cutting.

- a* and *b*. Large and small gouge.
- c* and *d*. Large and small scooper.
- e*. Cutting tool.
- 1. Burnisher for taking prints.
- 2. Handle fitted with gouge-shaped tool.

the other broader—are the most useful of the tools. The larger scooper is useful for clearing away large areas of white, and the smaller one for very broad effects in cutting. The little knife will make a cut, but does not actually remove the lino and is very useful occasionally.

In using the tools it is important to remember that each tool has its own character and will produce a certain shaped cut. The child should be given a small piece of lino and allowed to practise cutting to find out the shapes the tool will make, and the possibilities of tone produced by cross-hatching of white lines, dots, flicks, etc. The tool should be

LINO-CUTTING

held firmly in the hand, the round part of the handle resting in the palm, the thumb and first finger grasping the end of the nib, and the other three fingers gripping the flat side of the handle. It is easy either to put the thumb down on the linoleum and let the tool slide along the thumb by pressure from the fingers, or to put the first finger on the linoleum and guide the tool *against* it. This keeps the tool steady and gives complete control, and there is no danger of it slipping. The child should be warned to keep the *left* hand as much as possible *behind* the tool—otherwise, if the tool slips quickly, a bad cut will result. There should be no cut fingers if the tool is held properly. When actually cutting, *both* hands should be at work—the left hand steadying and holding the piece of linoleum. When cutting curved lines the right hand (cutting) should be cutting in the direction of the curve, the left hand turning the lino towards the tool. This action should be practised, as it makes a difference to the quality and freedom of the cut.

Before work is started the *lino should be prepared by making the surface black* with a thin coat of indian ink or black paint. This darkening of the surface is very important; any cut made on the black surface appears light, and so appears *exactly as it will look in the print*. Care should be taken not to touch the surface with a pencil as this may spoil the printing surface.

The design is the next consideration. This can be drawn direct on the linoleum with white chalk, and the cutting commenced immediately. Many children prefer to work in this way. Other children who are not so confident will often work better from a preliminary design. In Chapter III, in discussing the relation of picture-making and pattern to craft, some mention was made of the progressive value of lino-cutting on other work. Such progress can only be achieved if the linocut is treated not as a technical exercise but as fresh material through which to express an idea. It must be approached with the same freedom and spontaneity as a painting. For this reason, it is best if the child is to work from a preliminary picture or pattern that this should be in *colour*. This means that the main shapes of the design are there, but the preliminary painting in colour must be translated into terms of black and white. The treatment will suggest itself instinctively as soon as work on the lino is started. Instead of difference of colour, the lino-cut will resolve itself into a pattern of light against dark, from dense black to pure white, and an infinite variety of greys can be produced by breaking up the surface (black) with the tools—with flicks, dots,

and cross-hatchings. The "right" treatment will suggest itself when it is known clearly what is to be expressed—grass, sky, trees, leaves, etc.—and the tool is used to express form and texture as *simply* as possible. The lino is very sensitive to the slightest cut—the smallest flick of the tool will print (see illustrations).

It is a mistake to make the linocuts too small. It is a broad, vigorous medium and does not lend itself to small treatment. The tendency of the child at first is to put little figures into a picture and to concentrate



DIAGRAM 3.—"Gardening," *unfinished* linocut by Rose Tilley, age 15. This shows how the tool is used to *draw* freely, and how the picture is built up as a whole; size of original, 10" × 6".

on unimportant details. This is not possible on lino; it must be cut in a simple, broad design, and so lino-cutting is an excellent medium for making the child realize the figures as big, important shapes in the picture. If the child is going to work from a painting, it is very likely that this will be too large; if so, it can be reduced easily. The child will very often be able to do a simple line drawing from her large picture to the size required, or draw direct on the linoleum.

Transferring the Design to the

Lino.—The drawing of the main shapes of the picture can be outlined direct on the blackened lino-block with white chalk or drawn with a fine brush and white paint. If the linocut is to be based on a preliminary painting, an *outline* drawing of the main shapes of the painting must be made on thin paper; the back of this drawing is rubbed over with *white* chalk—care being taken to rub it in with the fingers, otherwise a coarse and inaccurate tracing will result. This is placed chalk side down on top of the lino, and pinned down firmly at the corners with drawing-pins. The outlines are then traced by drawing with a sharp point. When the paper is removed, there will be a tracing of white lines on the *black* surface of the lino. If the palm of the hand is rubbed gently over this it will remove all superfluous chalk, and if the tracing is very elaborate it is as well to go over it with a fine brush and white paint.

The cutting can then be commenced.—If there is any doubt in the child's mind about how to tackle the tones, i.e. the lights and darks,

a piece of chalk used to suggest these on the lino will give some idea of the effect. This, however, is not often necessary. The natural instinct of the child seems to be to outline all the shapes (see illustrations) with the fine gouge. This should not be discouraged; it is a good beginning. A linocut resolves itself into a pattern of light against dark. It is only by working freely from dark to light all over the design that the sense of pattern and of the picture as a whole will be retained. Some children work with complete fearlessness (see linocut of Flower Woman, fig. 52), but some are timid and tentative at first, but this soon passes and they work freely, quite often ignoring the painting from which they are working.

It will be found that the child will want to take a print quite soon, but he should be encouraged to work for as long as possible without doing so. The print always looks so much darker and more empty than when the cutting is seen on the block, and once the block is inked it is not so pleasant to cut, as the old lines are apt to become darker, the fresh cutting looking "out of key."

Printing.—The cheapest paper and best for all general use is the *kitchen* paper (mentioned in Chapter II). It is excellent in colour, and gives a very sympathetic impression. For very special prints a thin japanese paper is good; it is more absorbent, the print dries more quickly, and of course has a more beautiful quality. The paper can be slightly damped, but this is not necessary for broad, simple cuts. To damp the paper, sheets of blotting-paper should be sponged and the printing paper placed *between* them under slight pressure for about three-quarters of an hour. It is not advisable to damp kitchen paper, as it will "cockle."

Specially prepared lino ink is sold in tubes or in tins.

The materials required for printing are as follows:

A piece of glass or a small tile on which to roll out the ink.

A roller (see Diagram 4).

A burnisher for printing the impressions (see Diagram 2). If this is not available, the back of an old spoon or the flat side of a ruler can be utilized, or a piece of material folded up to form a firm pad.

When *printing*, great care should be taken to keep everything orderly and *clean*, i.e. free from dust. A small amount of ink should be placed on the glass slab and *rolled out* as thinly as possible. The roller should be pushed forward quickly and allowed to *spin* back, not just dragged back, otherwise the ink does not roll out evenly. The roller should

grip the ink easily; if there is too much ink, it will make a "sucking" noise and look coarse in texture, which will fill up the finer lines of the block and will result in a coarse print, and if there is *too little ink*, the roller will not grip the slab properly. If the block is not inked sufficiently, the paper will not grip, and will consequently *slip* in the printing.

To ink the block. The roller is inked and is rolled on to the surface of the linoleum, covering all those parts in relief with ink. To take an *impression of a picture*, the paper is placed on *top* of the inked block. It is advisable to place the *top* edge of the paper to the top edge of the lino first and smooth it downwards with the palm of the hand to ensure it gripping properly. The impression is made by rubbing the back all over with the burnisher or with a pad of material. A *thin* piece of



DIAGRAM 4.—Roller used for inking the block.

card may be placed over the paper and the rubbing done over it in order to guard against going through the paper; a circular movement of the pad gives the best results.

The print should be clear, not necessarily very black—a slightly grey impression is often more beautiful than a black one—although it will depend, of course, on the subject of the linocut. The quality can be varied by more pressure on some parts than on others, e.g. on the foreground, but this should be done with discrimination. If after the first print more cutting is necessary, it is a simple matter. The ink should be carefully removed by rubbing it off with a piece of soft rag (*never* by using turpentine). A soft indiarubber will remove any ink which is clogging the fine lines.

The cutting can then be resumed until the final stage is reached.

The final print, if a picture, should be carefully trimmed and mounted.

CHAPTER VIII

LINO-BLOCK PRINTING ON PAPER AND FABRICS

THE earliest patterned fabrics were probably painted by hand. It is not known when the idea of printing a pattern from a relief surface first suggested itself;* the craft is so ancient that its actual beginnings are obscure. It had reached a very highly developed state in the East centuries before it was practised in Europe. In Europe the first block printing on material was carried on in a very limited and isolated way by the monks in the Rhenish Monasteries, but it was probably from the East that the inspiration really came a few centuries later. Examples of imported Oriental and Indian painted fabrics reached England early in the seventeenth century and were so popular that factories for their imitation were started, and by the end of the century block printing on fabrics was quite a flourishing industry. These early fabrics were printed by hand from wood blocks, but later the finer parts of the designs were printed from metal plates engraved in the intaglio manner (see Chapter VII), and the process became more and more involved. Sometimes as many as nine or ten colours and printings were used for the production of one pattern. At the end of the eighteenth century the invention of the machine reduced the cost of production to a minimum, and gradually the beautiful character of the early hand-block print has been lost. To-day the little hand-block printing done goes through a very elaborate steaming process and requires considerable technical knowledge of dyes to ensure the result being fadeless and washable.

For teaching such a craft in schools the necessary apparatus is too elaborate and the dyes not suitable for the children to handle; so we must go back to the more primitive method of printing fabric—that of printing from the block straight on to the material, using ink made up of certain pigments mixed with oil. The effect is simple, and the method very direct, and all the essential character of the block print is there, the material is washable and can therefore be used for practical purposes. The aim is to give the child an appreciation of the qualities of the block print and a realization of the beauty that lies in simplicity

* In *Textile Printing* by Reco Capey—it is suggested that “certain leaves when moistened and pressed on the fabric leave impressions the shape of the leaves and this may have suggested to the primitive mind the idea of producing patterns in this way.”

of pattern and colour, all of which will develop so much more easily if the result can be used for some definite purpose. Quite inexpensive materials look very beautiful when printed; voile, organdie, muslins of all kinds, linen-crash, holland, cotton-georgette, almost all cotton fabrics can be used and will themselves suggest the variety of purposes to which they can be utilized. *Silks*, such as georgette, ninon, jap silk, and shantung, are excellent. Such materials as *crêpe de Chine* are not quite so successful unless the ink is used very thin, as they are liable to stiffen slightly when dry; however, this is less evident when they have been washed several times. The lino-block patterns can also be printed on *paper*, with water colour or lino colour, and can be used for many purposes, i.e. folio covers, book-covers, and endpapers.

The child's first introduction to relief printing will be made through the medium of potato-cuts (see Chapter VI). This method of producing patterns is often purely accidental in result, the cutting being quite direct on the potato without any preliminary design on paper. In the same way lino-cut patterns can be cut direct, the resulting all-over pattern being found by experimenting with different arrangements of the "unit" which forms the repeat. It is quite useful as an introduction to direct cutting and to the use of the tools to start cutting strips of "running" pattern on strips of linoleum about 4 to 5 inches long, on pieces varying in width from about $\frac{1}{2}$ inch to 3 inches in width. These can be merely "textured" with tool marks—or can form definite flowing pattern from the "white line" cuts of the tool. By printing these units in strips of different colour endless patterns can be produced, and some very beautiful striped materials created. Square blocks are very simple for direct cutting, and can form the "unit" for several all-over patterns. Later irregular shaped blocks can be interesting, specially if two or three colour patterns are introduced. The teacher will find many different ways of approaching this craft. A method which is helpful to older children is to work from a preliminary design—so that the resulting pattern is much more premeditated. This preliminary design can be in colour, and the "repeat" has to be worked out very carefully from this in order that it should fit together properly. At the same time, as it is difficult really to know how a drawing will work out in another medium, work on the linoleum should be commenced as soon as possible.

Lino-block patterns of this type can be based on brush patterns, cut paper and stencil patterns (see Chapter VI). The resulting block-printed pattern is, therefore, often quite unlike the pattern from which

it evolved, because cutting on the linoleum often suggests quite a different possibility of effect; so the pattern on paper is merely used as a basis for the lino-block, as described in Chapter VII. The illustrations (figs. 58 and 59) show the preliminary painted pattern from which the lino-block was evolved, and the resulting lino-block pattern is also reproduced. This was the child's first attempt at lino-cutting and was cut very quickly and freely; the whole treatment was a purely spontaneous effort on the child's part. Fig. 64 shows a lino-block pattern in two colours adapted from the cut paper and brush pattern (fig. 45) (Chapter VI).

Having prepared the design, the first thing to be done is to find the "*repeat*," i.e. the unit from which the pattern is evolved. In children's designs this is very often contained within a square or rectangle, which is much the most simple shape for them to deal with when printing, though care must be taken that a checkboard effect does not result.

The repeat having been indicated on the painted pattern, a tracing of this and the main shapes contained within it is made. The tracing should then be cut out and the paper unit moved about as it is to be printed so that it is quite certain that it is going to fit together properly. A piece of lino *exactly* the size of the repeat should be painted with indian ink to darken the surface and the main shapes transferred in the way described in the previous chapter (page 65).

The cutting can then be started, the painted pattern being translated, if in colour, into terms of black and white. The shape of the tools will give a possibility of an infinite variety of effect from dots, flicks, waving lines, zigzags, stripes, etc. The cutting should be, if anything, deeper than when cutting a *picture*, as any very shallow lines are apt to get clogged with ink during the frequent inking of the block. As soon as the cutting is finished, trial printing should be started on paper, so that all the various arrangements and the difference of pattern to be obtained by different arrangements can be tried before starting work on the fabric.

Printing on paper can be done quite simply by using water colour lino-printing ink. The paper to be printed should be pinned down quite securely on a *flat* surface, i.e. care should be taken that there is nothing uneven on the table or desk on which the printing is to be done. Several sheets of newspaper or blotting-paper placed beneath the paper to be printed are a safeguard against any unevenness. The ink

to be used should be the consistency of very thick cream, for if it is too liquid a blurred impression will result, and the finer lines will be clogged.

The printing should commence at the top left-hand corner. The ink is rolled out on a tile or piece of glass, care being taken that it is rolled out evenly. The ink is transferred to the block with the roller. The block is then placed ink-side downwards *on the paper*, and the impression made by pressure on the back, either with the fingers or by rubbing a hammer or mallet gently across it, or by the use of another roller or a flat-iron. The block should be lifted off quickly and neatly; if it slips, the impression will smudge and the piece of printing will be spoilt. The block is again inked and the next repeat printed in the same way. Great care should be taken in printing each repeat that it fits up exactly with the previous impression; a gap between the repeats will spoil the effect of the pattern by causing a light patch. By the use of coloured background papers a variety of effect can be obtained and Japanese paper, which is absorbent, gives a very beautiful quality. Japanese paper may be damped slightly before printing by the method described in the previous chapter. It should be noted that in printing *patterns* on paper or fabric, the process is the reverse of that used for printing *pictures*, i.e. instead of placing the *paper* on to the inked surface of the block, as for pictures, the *block* is placed face forwards on to the paper or fabric.

For printing on fabric, the materials required are the same as those used for printing pictures on paper: a roller, a piece of glass or a tile, a knife, and ink. Inks specially prepared for printing on fabric can be obtained, and these vary in price according to the colour. Ordinary printer's ink is also quite successful and has been used for the printed fabrics reproduced in this book.

If it is possible to keep a special table for printing, it should be padded with a layer of blanket, and a piece of American cloth stretched tightly over the top. When the art class takes place in the ordinary classroom this is usually impossible, and a desk can be used quite well; a few layers of newspaper will pad it sufficiently. The arrangement of the table must be methodical, and great care must be taken to keep everything connected with the work clean and free from dust. Some clean sheets of paper should be pinned on the table to protect it from the ink which will come through the material. The material to be printed should be pinned out carefully, about half a yard at a time,

the remaining length being carefully covered to keep it from accidental marks caused by inky fingers. The more solid materials like shantung, calico, linen will not be difficult to keep straight, but such materials as georgette and ninon will require very careful pinning to get them absolutely straight with the weave.

The material being ready for printing, the child must decide which way the main movement of the pattern is to run, and should mark the block carefully on the back to indicate in which direction it is to be placed. This will be a useful safeguard against mistakes. The block must be inked for each impression, and each time it is placed on the material the child should make quite sure that it is in the right position.

The child should be encouraged to choose the colours most suitable for the particular piece of fabric, with some consideration of the purpose for which the material is intended. Lino-printing ink can be bought ready-mixed in a great variety of colours, but if only three simple colours such as red, yellow, and blue are in use, quite a variety of colour and shade can be obtained by mixing them together. White ink is very useful for making colours paler, and is almost indispensable if any subtlety of colour is to be obtained. A large knife is needed to grind the colours together on the glass inking slab or tile. A sufficient amount of colour to complete the piece of work should be mixed, otherwise it is sometimes difficult to get the exact shade again. If the work is not completed in one lesson, the ink can be preserved by placing it in a tin and covering it with water, to prevent its drying up.

The material being ready for printing, the ink must be rolled out thinly and evenly on the glass slab, exactly as described in the last chapter (see page 65). It is not advisable to thin it out with turpentine, but a special thinning medium can be obtained if it is found necessary. If the ink is rolled out thinly, a very beautiful impression will result. The ink should never "stand" on the surface of the material, but should be pale (showing the texture of any material such as linen), not coarse and dark. There is less chance of its causing the material to stiffen if it is applied thinly.

The professional method of printing on fabric is to mount the lino-leum on a piece of wood, the impression being made by placing the block, when inked, face downwards on the material and hammering the back smartly with a wooden mallet. The amount of noise this would involve if only three or four children were printing can be

imagined, and apart from this, there is too much physical effort required to print in this way for the duration of a lesson. The method is, therefore, not practicable in schools; instead, the block should be left unmounted, the colour applied with the roller, and the block placed face downwards on the material and the impression made by pressing with the hand, or by pressure from a roller, or by rubbing a flat-iron on the end of a mallet gently across the back of the block. Any one of these methods results in a very sensitive impression. For large blocks, i.e. 6 inches by 8 inches, a pressure from a roller is necessary to get an even impression. The printing should progress from left to right as for potato-cutting, the block being re-inked for each impression. When the printing is finished the material should be hung up to dry. The length of time it will take to dry thoroughly depends on the colour used. Black ink should be avoided unless it is made specially for fabric, as it does not dry very well. The printed fabric will be much improved by washing in warm soapy water and ironing on the *wrong* side with a cool iron.

The reproduction (fig. 63) shows an example of a two-colour block print. The most important movement of the pattern should be printed first, and when this first printing is quite dry, the second block printed over it. The second block can fit into the pattern or can be superimposed, as in the reproductions (figs. 63 and 64).

Printing on fabric suggests any mechanical means of applying colour to fabric, so by using a mask of paper and applying the colour with a *stencil brush* in the way described in Chapter VI (on pattern)* very beautiful effects can be obtained. The best results are on smooth material: satin, furnishing sateen, shantung, jap-silk, or glazed cotton fabrics. Instead of water-colour paint, lino inks can be used, or even oil colour. The stencil brush must be in good condition. The ink should be put out on a piece of glass or on a tile (a very small amount is needed), and rolled out with a roller in the way described for lino-printing, and the stencil brush very lightly loaded with colour. If the ink is too thick a coarse effect will result. The masked stencil method of printing can be very effectively combined with lino-block printing. The two methods have a distinct contrasting quality which is very effective when deliberately exploited.

Material printed in this way must be washed very carefully or the more subtle gradations are apt to be lost.

* See pages 55, 56, 57, and 58.

CHAPTER IX

THE TEACHER'S PROBLEMS

IT is difficult to foresee the particular problems which face the teacher, or to give specific help. The children's environment and background vary, and the potential artistic development of each child differs. Although sympathy and encouragement are as important, in this, as in any teaching, so also is the careful planning which lies behind the teacher's development of the work from the infant to the Modern and Grammar School stage. The teacher must know as clearly as in any subject the aim of each piece of work the child is encouraged to undertake, and its place in the general development of the child's creative ability.

Methods of approach cannot be dictated, a syllabus and a scheme of work suitable for a particular group or child cannot be suggested, except by the individual teacher faced with a child whose needs are personal, and vary week by week. Conditions in the schools vary also, but in themselves they are not so important as the imaginative approach of the teacher, who must overcome lack of facilities in his own way. Some of the most interesting and vital work is being created in schools with no apparent inspiration—in dreary towns, by children who have little stimulus in their home or school environment. The teacher with a clear understanding of the aims of the work, and in sympathy with the children's needs, is more important than well-equipped studios in beautiful surroundings.

A great deal has been said about freedom in education, and in art teaching especially. Many teachers have courageously scrapped the representational and factual methods of teaching, and tried a more experimental approach. Some teachers frankly admit that they leave the children so free to do what they like that they give no direction or criticism, and merely encourage the children to "express themselves." Unfortunately, too often, this means that the children are left to flounder. Such an approach is clearly less harmful than the rigid and dictated methods which were used in the past, and are still being used in some schools. The children are obviously enjoying themselves, and emotionally—up to a point—this complete freedom is of value. In the early stages, with infants and children in the primary school, the

complete freedom "to paint what you like" sometimes provides a great outlet for the child; but unless there is some direction and a constructive approach from the teacher, the average child will cease to develop after a certain stage, and will become discouraged. Children who have had their confidence taken away by repressive methods will not respond readily, and "paint what you like" will often be interpreted in a second-hand way, or the child will repeat a well-known formula and no new experience will be expressed. Some direction and guidance must be given by the teacher if the child's natural response has gone. Inspiration is also necessary to help children to give out the maximum effort. The teacher's help must be given in such a way that the child has a sense of complete freedom and release. It must be based on a grasp of the natural development of the child's form of expression and attitude towards art. Above all the teacher must be able to recognize and develop the genuine artistic and personal qualities in the child's work.

The teacher's first problem is to search for a medium and an approach which will release the child's emotional feeling, and help to give it form. The first response a young child makes to a new material is to play with it, to scribble with chalks or brushes, to play with sand, or prod and roll a lump of clay. A grasp of this first obvious response is valuable to the teacher at all stages, for it is the sheer fun of manipulating and "getting the feel of" a new medium which must precede its use as a means of expressing an idea. Playing with a brush and colour, making random shapes as described in Chapter VI (page 53) are the necessary preliminary to using shapes to say something. The expression of an idea may grow unconsciously from this manipulative stage, and form the basis of further development. It is as if the medium presses the spring which releases emotion and helps this unconscious feeling to find concrete form. However crude the first genuine creative effort may be, it is the only basis on which the child can grow artistically, and no constructive teaching can be attempted until the genuine nature of the child's efforts is revealed. Each medium creates forms of expression, each material brings out certain powers by giving the emotional feeling a tangible form—peculiar to the material. It is the teacher who must help to find the medium which will bring release.

A child may find in a certain mood and stage of development that a yielding material like clay will respond easily. Another child may be

more sensitive to the feeling of using a large brush and brilliant colours. These experiences may produce differing results from different personalities. One child may be responsive to colour and show little sense of form or coherence in idea. Another may show a feeling for rhythmic line and little colour response. The teacher will have to recognize these differing responses in each child and give suggestions accordingly. The child who is responsive to colour, but has little sense of form and unity of design will need guidance towards an experience which will help to create more feeling for rhythm. One child may find that pattern-making will help to develop control of design, another may respond to the way in which a subject is suggested. The teacher's suggestion might encourage the child to find a central theme for a picture which would help to unify the idea and develop more coherent design (see Chapter IV, pages 32 and 33). The child who has a crude sense of colour will be helped by the teacher suggesting a more limited range of colour from which to work. Subtlety of colour will be encouraged, if the teacher suggests that mixing colours is more satisfying and more fun than using a wide range of pure colours. These suggestions can all be given incidentally, without the child feeling that much guidance is being given. Numerous illustrations on similar lines could be given, but are dependent on the teacher's power of recognizing the emphasis and help which is needed to bring out the best in each child. The teacher must also be able to sense whether the child is using his powers fully through each experience and be able to suggest an emphasis which will widen his experience and technique without destroying the creative and confident approach. Often the use of a new medium will be all that is necessary to get a response.

The child is very sensitive material in the teacher's hands—uncannily quick to respond to every suggestion. In every child's work there are qualities which are genuinely artistic, and very often qualities which are the reverse. The preservation and development of the finest qualities will often depend on the teacher's recognition of their value. A word of praise or criticism, a small suggestion here or there, may be all that is necessary to guide the child, but the teacher must know where to place the emphasis. Most children at the adolescent stage need this guidance and criticism, and it is through such judgments based on a real understanding of art that the child will develop in artistic ability and outlook. At the same time the teacher must be prepared to accept the child's personal approach.

Perhaps the most difficult problem for the teacher who has inevitably developed an adult approach to art is the acceptance of the young child's symbolic approach discussed in Chapter IV (pages 26 and 27). Young children do not intend to be representational in their work. It does not occur to them that painting can be merely descriptive or representational. They are not at first concerned with recording factual appearance, but with expressing in symbolic form an emotional idea. This idea is expressed in the form of subconscious imagery, and not in the form of things actually seen. The drawings of children who are blind or partially blind, discussed in V. Loewenfeld's book* *The Nature of Creative Activity*, seem the best proof for teachers who find it difficult to accept this statement. They are similar to the drawings of children who can see, and show that it is only at a later stage (about seven years old) that the experience of seeing begins to influence the child's interpretation of an experience. The purely symbolic stage in children's drawing seems similar to the art of primitive peoples and both appear to show (the child unconsciously and the primitive perhaps more consciously) that their art is detached from the idea of recording the appearance of things seen, and is more concerned with emotional feeling. The child evolves through his drawings a language which is understood and accepted by all children, and which is an art form common to all children in all parts of the world. The adult can only stand aside and learn to accept the language, and if necessary, help the child to find the basic symbols which seem universal in their significance and must be the jumping-off stage for any later development. It is true that these symbols are controlled by physical factors as well as by emotional feeling. The child's limited powers of manipulation force a simplification of statement—just as the child's speech is controlled by a limited vocabulary. Again this obvious fact will help the teacher in suggesting experiences to the children. Control of materials and facility in using them must keep pace with the child's emotional and artistic development. A medium which presents technical difficulties, and therefore restricts the expression of the child's idea, will cause conflict and hamper the child creatively.

The easier the manipulative control of materials, the more fluently the child will work. The use of large brushes and bright colours provides an illustration of easily handled materials which would stimulate the child's approach. Clay, which is yielding, or potato, which is easily

* V. Loewenfeld: *The Nature of Creative Activity*, trans. by O. A. Olser, London, 1939.

cut for block-printing, may be equally stimulating to certain children at a given stage. All the experiences suggested in this book can be the inspiration for creative work and the release of emotional feeling. On the other hand, these suggestions can also be turned into formulas which can be dictated to the child and can be imposed with the idea of "getting results," which may to the uninitiated seem very good, but to the teacher who understands the aims and outlook which lie behind the results, will reveal nothing of the child's personal experience. The teacher who is using methods such as these must be concerned with bringing out something inherent in the child and not in producing certain foreseen results. Results *cannot* be forecast or visualized; the fascination of teaching is to be found in the way in which each individual reacts to suggestions. Each result must be carefully considered in relation to the child, in each child's work personal qualities are revealed which need preservation and can be developed by subtle teaching. The results may often in themselves appear very poor, but may help the child eventually to develop his powers.

If the child could remain at the stage of expressing his ideas in symbolic form, drawing from his subconscious imagery, the problem of the teacher would be simple. Children soon begin to observe and to adjust themselves to the environment in which they live. Intense observation of the things they see begin to influence their interpretation of ideas—ideas which have previously been entirely conceived in terms of what is known and felt. "The young child draws what he knows rather than what he sees." Observation leads to an enrichment of the childish formula which gradually begins to reveal qualities which show how much the child is observing not only the actual appearance of things around him, but also the art of his time. The child surrounded by pictures in the Western style inevitably begins to try to express form in depth and to use perspective, although earlier work has relied on linear pattern and flat decorative arrangements of shapes. It would probably not occur to the maturing child to use light and shade or perspective if the art of his time was dependent on linear pattern. A study of the history of art shows that art is never static. It reveals a shifting and changing growth, reflecting the contribution of great artists whose gifts have flowered under different artistic conditions. Few artists can remain uninfluenced by the art of their period. It is the inevitable point from which they shape their own personal style,

and the child's development is very similar. The child's work can never stand still and must inevitably change.

Unfortunately the child is surrounded in everyday life with so much that is badly designed and lacking in taste, and with pictures which are poor in conception and technique, that these must affect the child's work. Few children from big industrial towns or rural schools have opportunities to see the best in contemporary art or the art of the past, and the child's judgments begin to be inevitably influenced by what he sees round him. It is at the stage when the child is becoming keenly observant and susceptible to influences good and bad that the teacher's subtle guidance is most necessary. Unless the good qualities in the child's work are recognized and developed, and unless the child begins to develop a critical and independent attitude to his own work and the work he sees round him, one of the most valuable aims of art education will be lost.

It needs careful guidance, from a teacher sensitive to art in its widest sense, to steer the adolescent child safely through the various influences which are affecting his outlook and work. The child must be developing independent judgments and a flexible outlook, and must work with a sense of freedom. The child must not be left floundering and discouraged. The teacher must be able to sense in which direction the child's natural bias is developing and give the necessary advice and help. In many Grammar schools "art and craft" is a part of the curriculum which is considered unnecessary after about the age of fourteen. Many children who decide on an academic bias drop "art and craft" at this age. At this more conscious stage the aesthetic development of the child through practical work is vitally important. Practical experience which is combined with visits to local exhibitions, discussions of artists' work, and the careful selection of pictures for the school will all contribute to the development of judgment and taste. This should not only have a lasting effect on the child's experience and enjoyment in after-school life, but will have an influence on the art of our time.

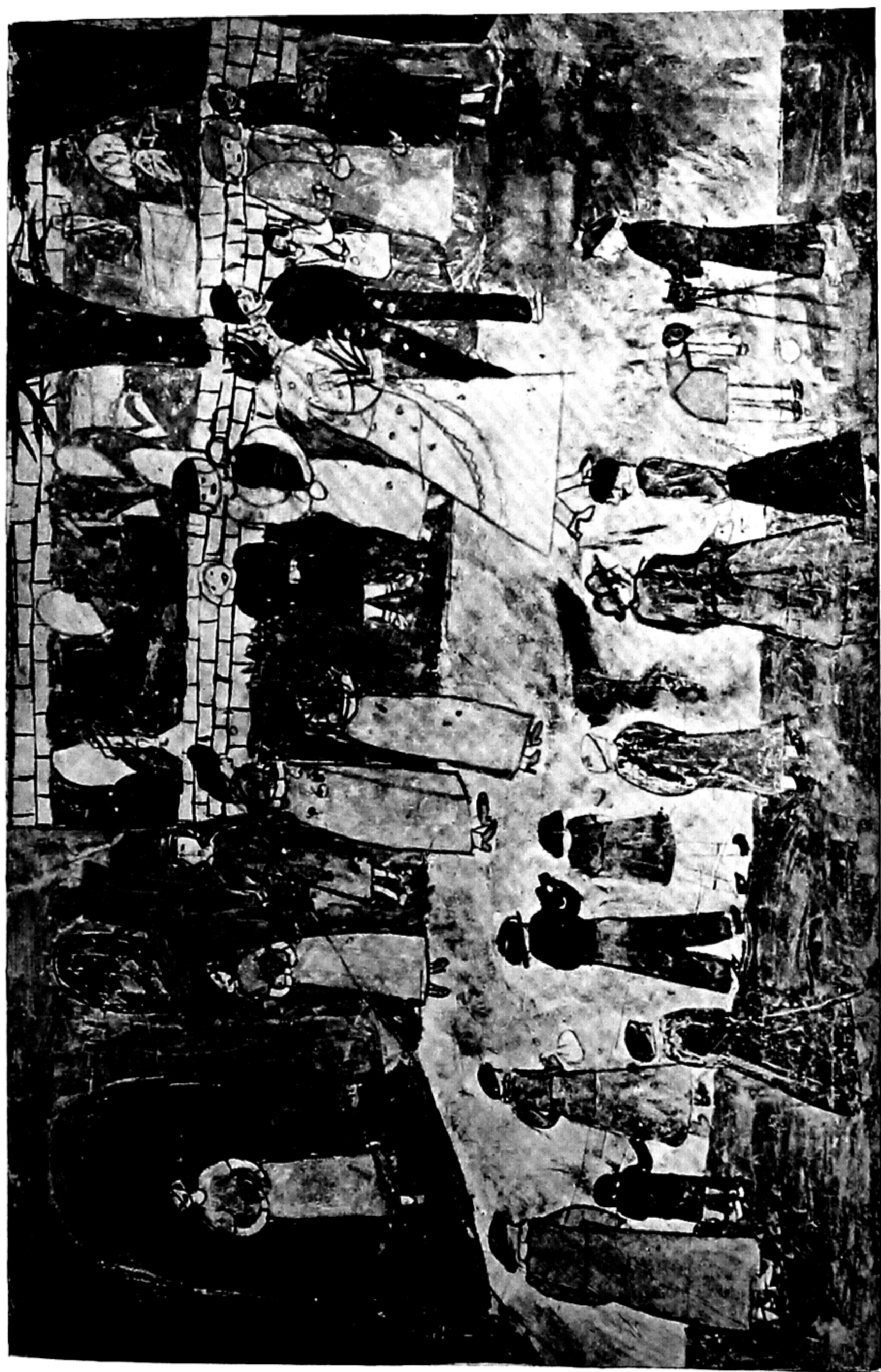


FIG. 1.—"The Wedding," by Ruby Rickson, age 11½.

Drawn on kitchen paper in brown chalk and painted with powder colours. Size 28½" × 20".



FIG. 2.—“The little boy has taken an orange from the stall,” by E. Mills, age 13.
Painted on sugar-paper in powder colour, from a description of the incident. Size 20" × 24".



FIG. 3.—“Mother scrubbing,” by Matilda Crewe, age 12.
Drawn on kitchen paper in black chalk and painted in powder colour. Size 18½" × 21".



FIG. 4.—"Making the Bed," by Christine Edwards, age 12½.
Painted with thin poster colour on white cartridge paper. This should be compared with the first imaginative drawing, Fig. 14; there is a year and a half between the two paintings. Size 28½" × 20".



FIG. 5.—"Gardening in Spring," by Veronica Oliver, age 15.
Painted on sugar-paper with powder colour and poster paint. Size 20" × 24".



FIG. 6.—“A Restaurant,” by Lily Sams, age 13.
Painted on sugar-paper with powder colour. *Picture-making is pattern-making: the arrangement of the shapes of the figures form the pattern, so suggestive of the subject.* Size 20" × 24".



FIG. 7.—Pattern, by Elsie Riley, age 12.

On sugar-paper. Made by stencilling and painting with water colour. Size 20" × 24".
The repetition makes a satisfying rhythm and results in an harmonious and balanced arrangement.



FIG. 8.—“Making a Bed,” by Edith Heath, age 12.

On white cartridge paper in water colour. The linocut reproduced on the next page was a translation of this painting. An earlier effort by this child is Fig. 17. Size 13" × 9".



FIG. 9.—“Making a Bed,” by Edith Heath, age 12.

Linocut produced from the painting reproduced as Fig. 8. This is a very evident development. Size 11" × 8".



FIG. 10.—“Gardening in Spring,” by Edith Heath, age 12.

Painted on sugar-paper in water colour and powder colour. This painting was made after cutting the linocut (Fig. 9), and is an obvious development of the previous painting (Fig. 8). The child is *painting* with the brush, and is working with much more assurance. Later paintings by the same child are Figs. 18 and 23. Size 20" × 24".

IN THE SIXTH MONTH the
 ANGEL GABRIEL WAS SENT
 FROM GOD unto a city of Galilee
 named Nazareth. to a VIRGIN be-
 trothed to a man whose name was
 Joseph of the house of David, and the
 virgin's name was Mary.
 And he came in unto her and said
 Hail full of Grace, the Lord is with
 thee, blessed art thou among women
 But she was greatly troubled at the
 saying, and cast in her mind what
 manner of salutation this might be.
 And the Angel said unto her, fear not
 Mary for thou hast found favour with
 God. And behold, thou shalt conceive in
 thy womb, and bring forth a son, and
 shalt call his name Jesus. He shall be
 great, and shall be called the Son of
 the Most High & the Lord God shall
 give unto him the throne of his father
 David. And he shall reign over the
 house of Jacob for ever, and of his
 kingdom there shall be no end.

And Mary said, BEHOLD the hand-
 maid of the LORD be it unto me ac-
 cording to thy WORD.



FIG. 11.—Two Pages from a Book of the "Story of the Nativity," written by Joan French, age 15.
 Linocut by E. Wainwright, age 12.

The linocut is a translation from a painting in colour.

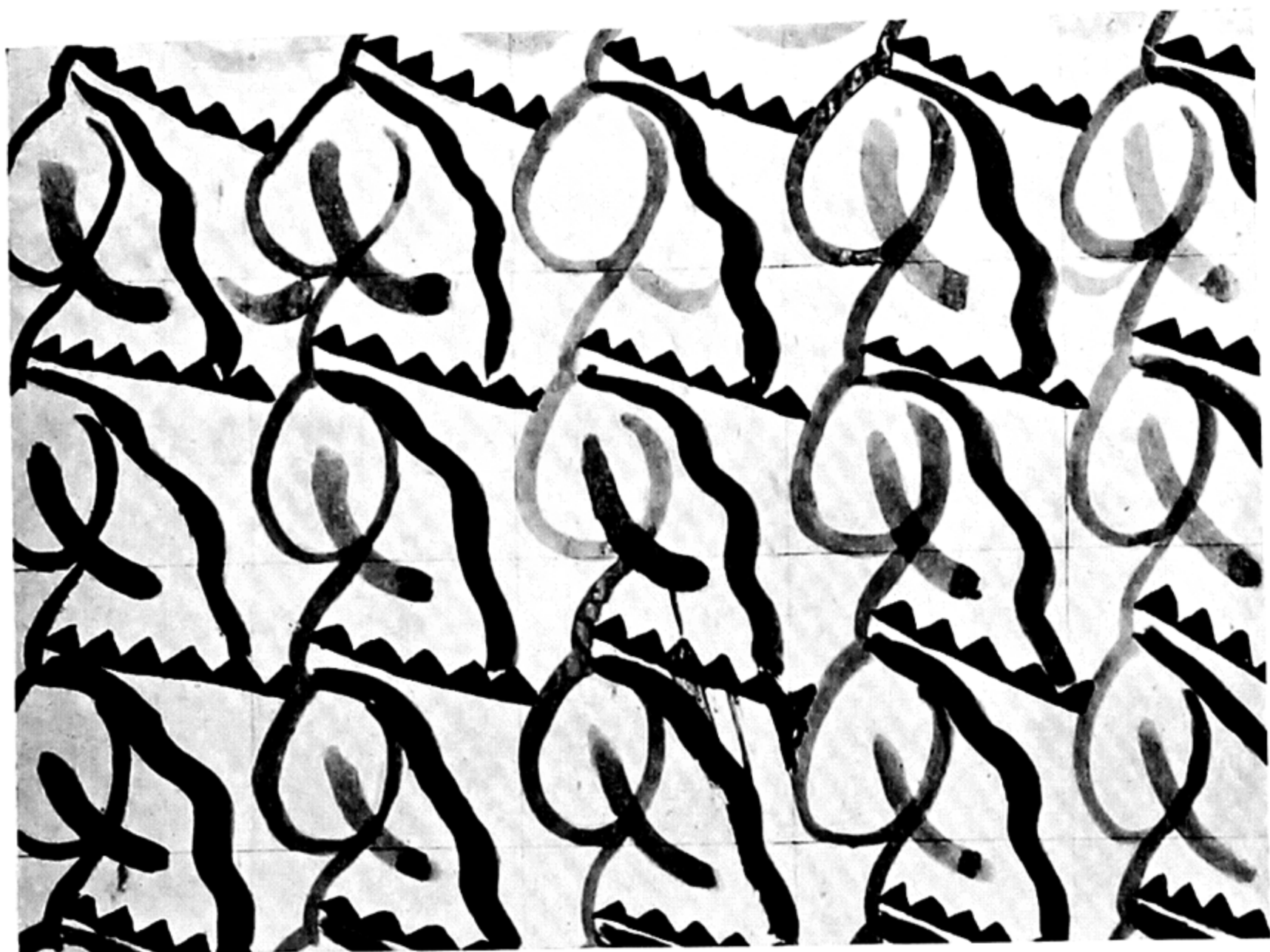


FIG. 12.—Painted Pattern, by K. Udal, age 14.

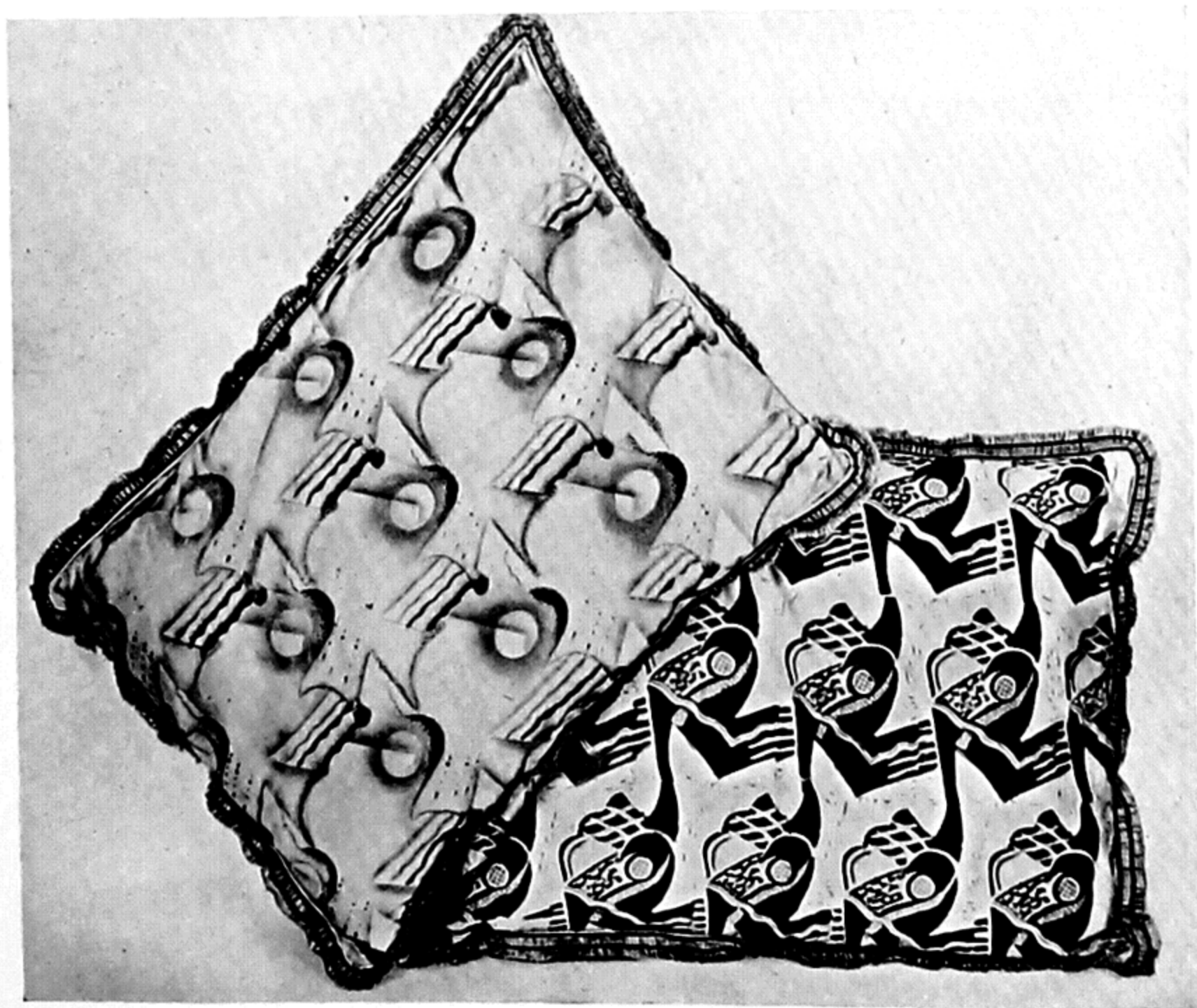


FIG. 13.—“Two Cushions,” by Betty Collard, age 14, and Phyllis Tuffs, age 15.
A dozen patterns on paper will not have half the educational value of the creation of one piece of patterned fabric for some definite purpose.

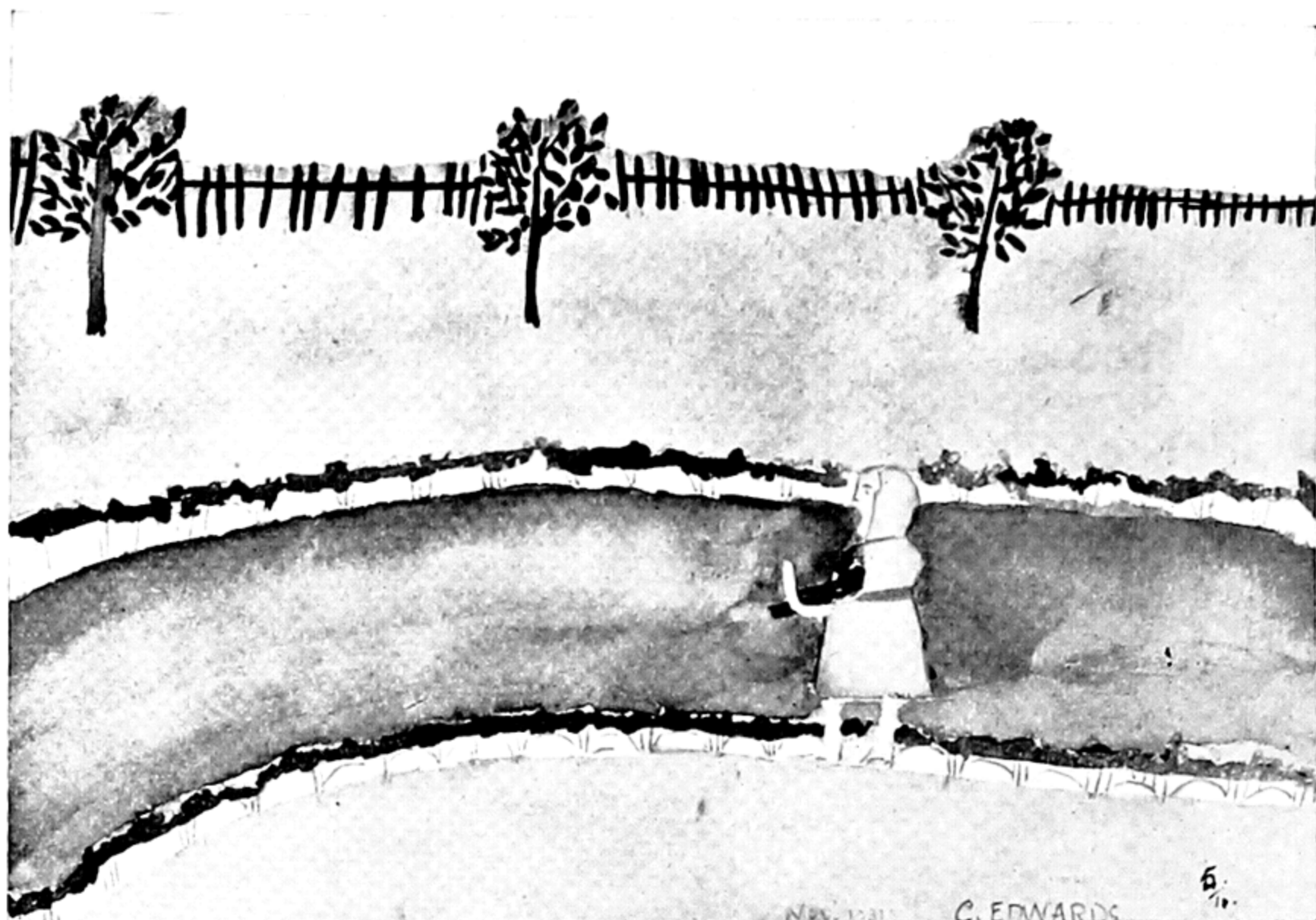


FIG. 14.—“Mary, Mary, Quite Contrary, How Does Your Garden Grow?”
by Christine Edwards, age 11.

There is little promise shown in this first imaginative painting. The conception is poor, and colour sense weak: figure is crimson, path brown, sky pale blue, grass yellowy-green, flowers blue. Later work by this child is reproduced (Fig. 4 and Plate 4), and should be studied for development.



FIG. 15.—“The Three Shepherds,” by Eileen Wainwright, age 11.

In this early imaginative painting there is more promise, but colour is particularly crude. Sky is pale prussian blue, stars bright yellow, hills sap green, trees brown, hut crimson. The three shepherds are dressed in crimson, yellow, and brown. A painting made two years and three months later is reproduced in colour (Plate 5). Other works by the same child are Plate 2, Fig. 21. Size 11" × 7".

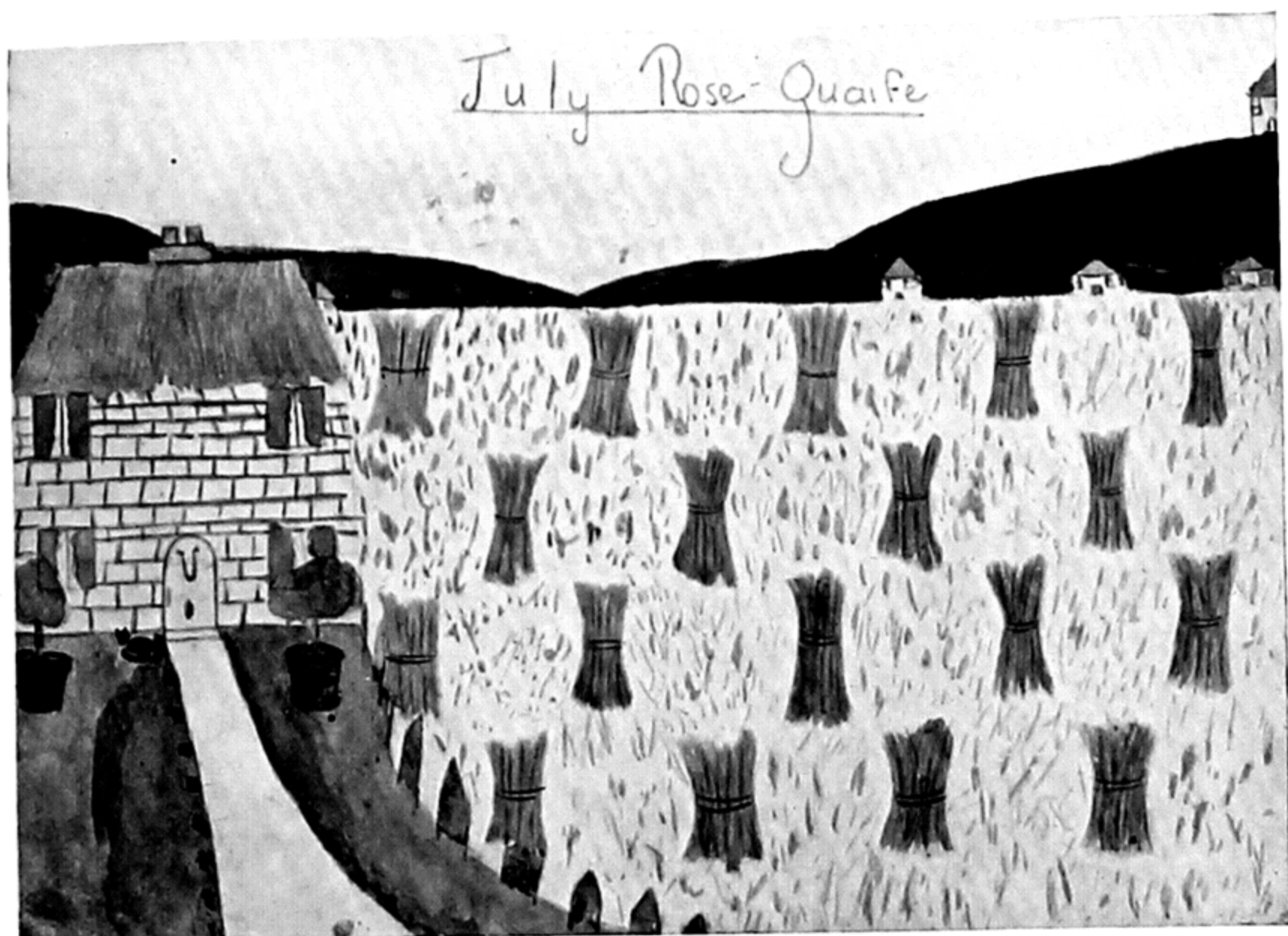


FIG. 16.—“July,” by Rose Quaife, age 10½.
Later work by the same child is reproduced, Fig. 19. Size 11" × 7".



FIG. 17.—An Imaginative Painting, by Edith Heath, age 12.
A picture painted one month before the painting reproduced, Fig. 8. Later paintings by the same child Figs. 10 and 18.



FIG. 18.—“By the Sea,” by Edith Heath, age 13.

This should be compared with early work by the same child. Painted with poster colour on sugar-paper.
Size 20" × 24".



FIG. 19.—“Fire,” by Rose Quaife, age 12.

This should be compared with an early painting (Fig. 16). Painted on white cartridge paper with powder colour and gum and water. Size $28\frac{1}{2}'' \times 20''$.



FIG. 20.—“Making a Bed,” by May Cook, age 14, linocut.

Size of the original linocut, 12" × 8", which was made from a painting in colour, 26" × 22".



FIG. 21.—“The Teashop,” by Eillean Wainwright, age 13.

Painted in powder colour and poster colour on sugar-paper. The child was very familiar with the life of a teashop, and chose the subject herself. Size 20" × 24".



FIG. 22.—“The Family at Dinner,” by May Cook, age 14.
Painted in powder and poster colour on sugar-paper. Size 20" × 29".
A linocut made from this painting is reproduced (Fig. 51).

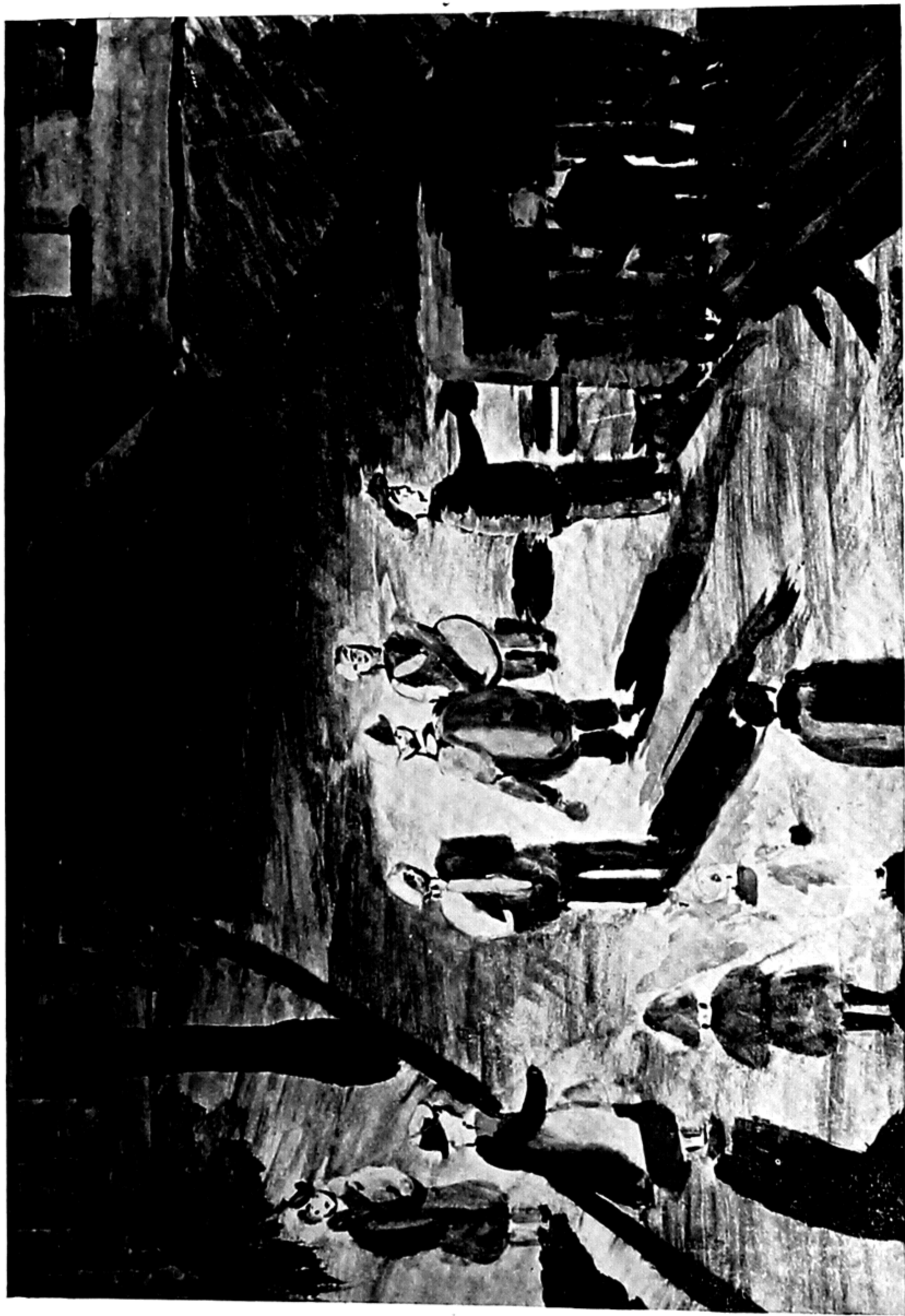


FIG. 23.—“Street Music,” by Edith Heath, age 13.

Painted on white paper in brilliant colour. Early pictures are reproduced (Figs. 8, 9, 10, 17, and 18). There is one year between this painting and Fig. 17. Size $28\frac{1}{2}'' \times 20''$.

FIG. 24.



FIG. 25.



FIG. 26.



FIG. 27.

Painted from Life in 20 Minutes.

24. Eileen Mills, age 12. On kitchen paper, painted direct with a brush in colour. Size 10" x 13".
 25. Ruby Rickson, age 12. Drawn on kitchen paper with brown chalk and painted with thin powder colour. Size 15" x 20".
 26. May Cook, age 14. Drawn in brown chalk and water colour on kitchen paper. Size 15" x 20".
 27. Rose Cary, age 13. Drawn in colour with a brush. Size 9½" x 13".

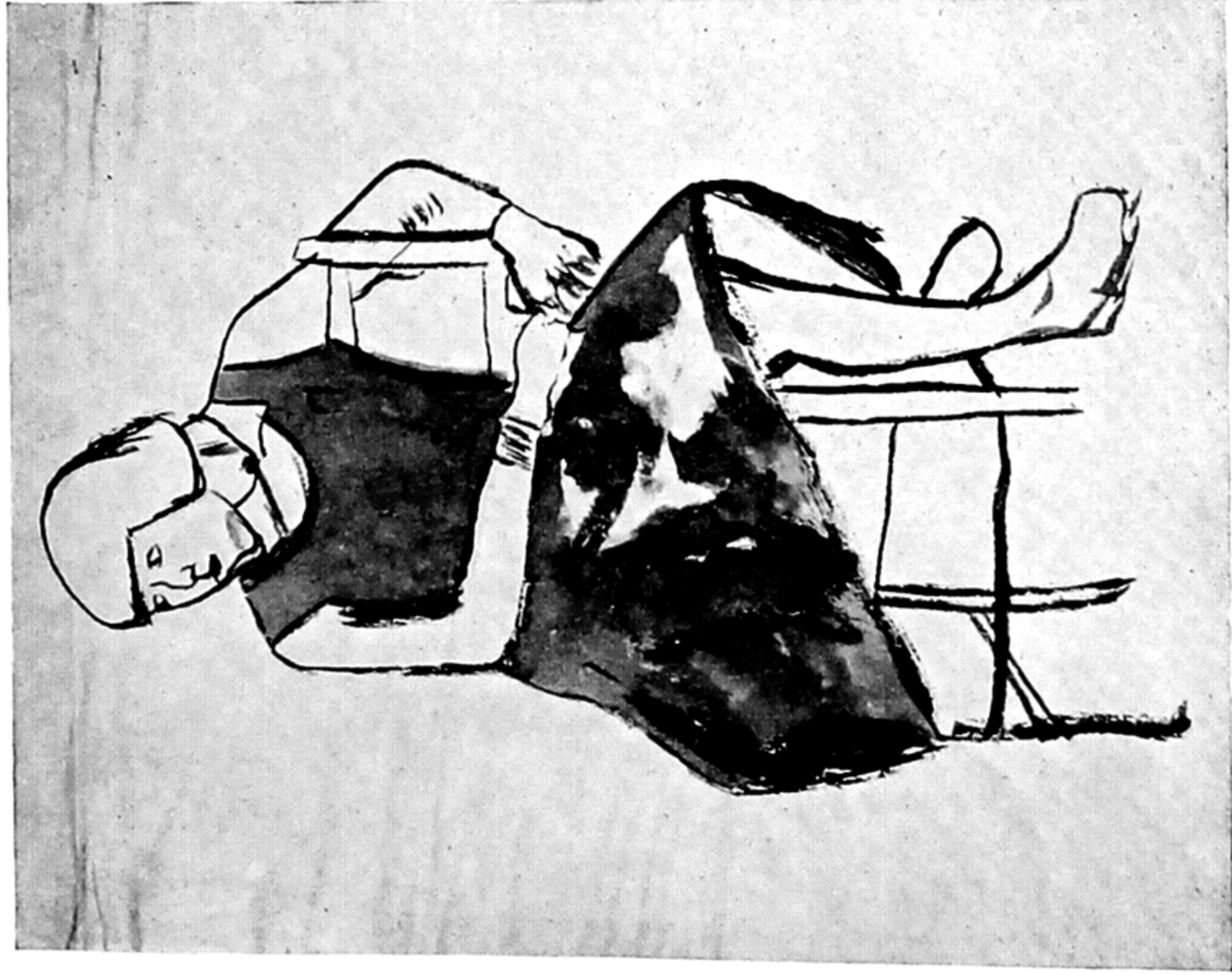


FIG. 28.—Painted from Life in 15 Minutes, by May Cook,
age 14.

Drawn with a brush in blue and brown paint on kitchen paper.
Size 8" × 11".

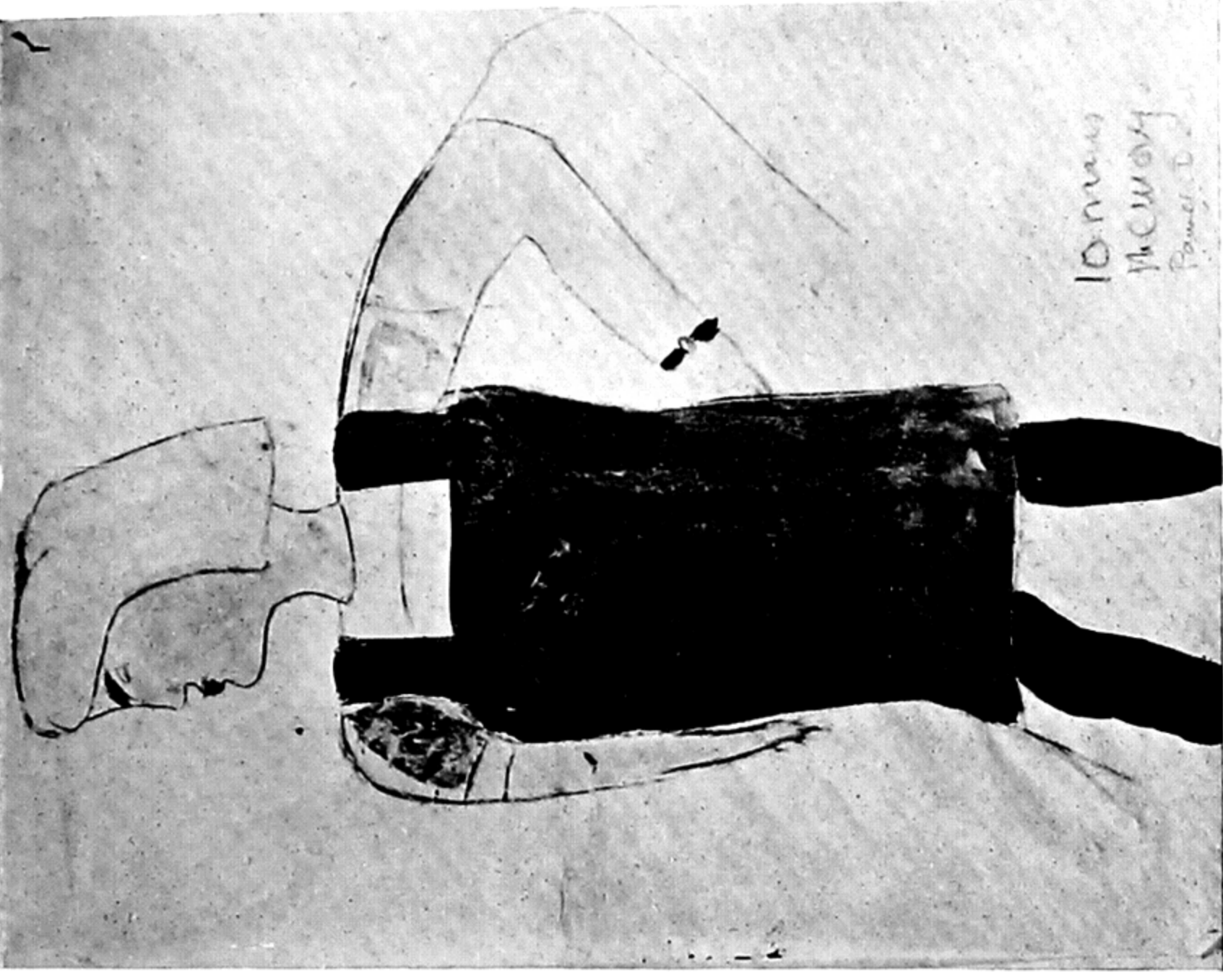


FIG. 29.—Memory Painting in 10 Minutes, by Pamela Davies,
age 11.

Drawn on kitchen paper in brown chalk and painted with powder
colour. The model was studied for 3 minutes. Size 14" × 20".

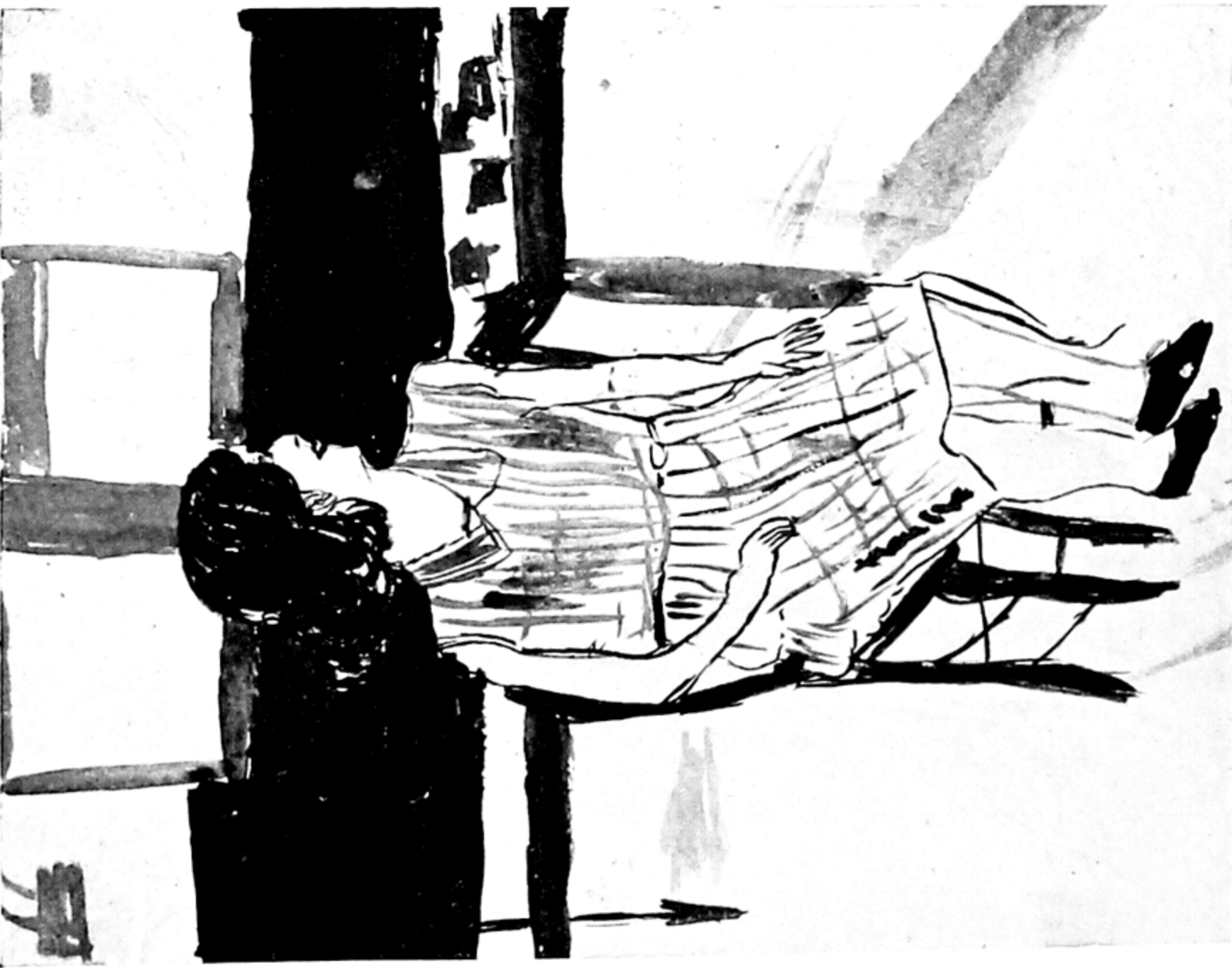


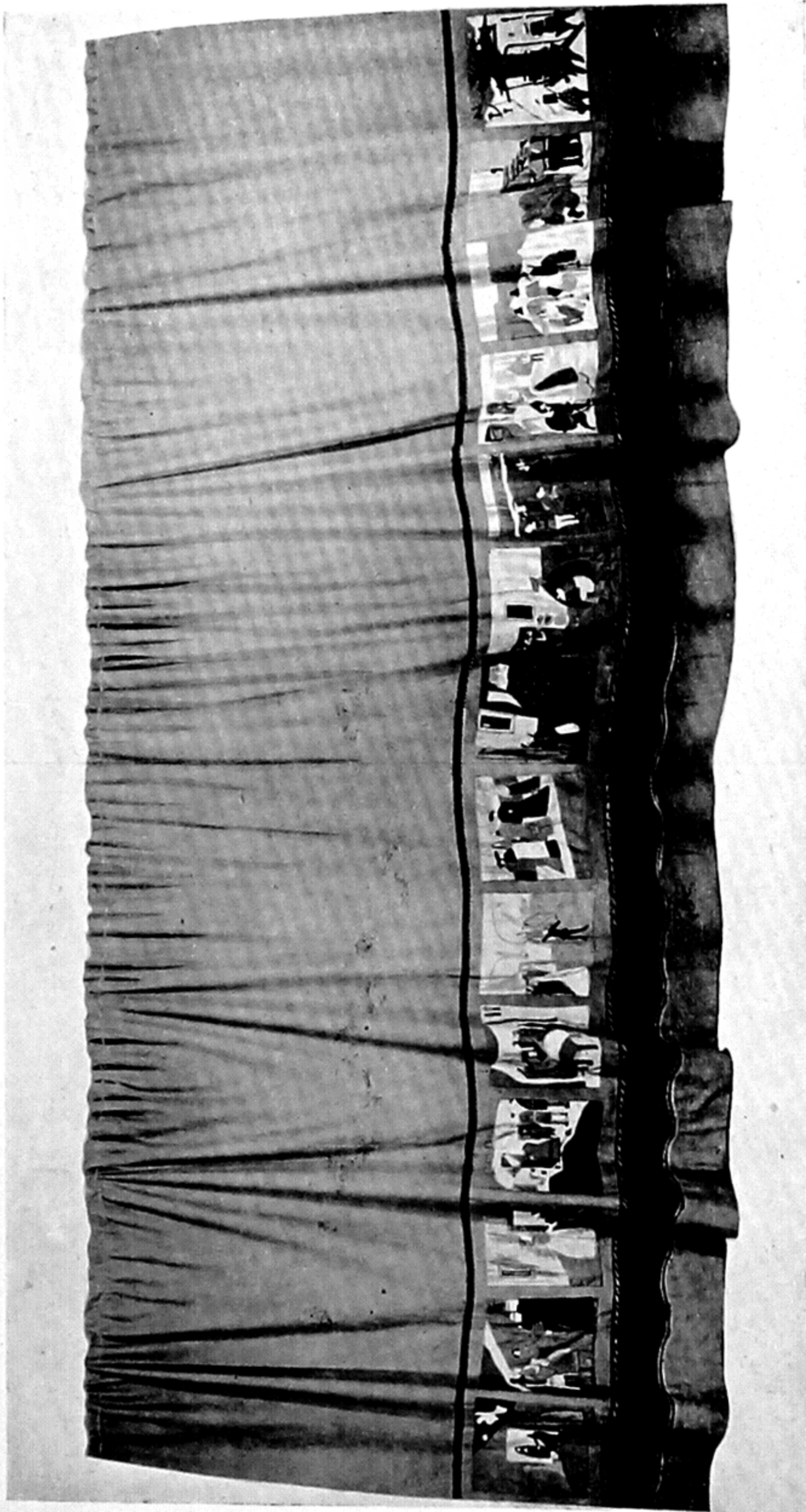
FIG. 30.—Painted from Life in 15 Minutes, by Eillean Wainwright,
age 12.

Direct painting with a brush with water colour. Size 11" × 8".



FIG. 31.—Painting from Life in 20 Minutes, by Lily Sams,
age 13.

Drawn in brown chalk on kitchen paper. Painted in powder colour.
Size 20" × 14".



In the possession of Queensmill Road P.D. School, Fulham.

FIG. 32.—A Stage Curtain with Appliqué Decoration, depicting Scenes from History. Group Work by Children age 12 to 15.

Each child designed a picture 18" square and translated it into appliqué. Size 9' × 25'.

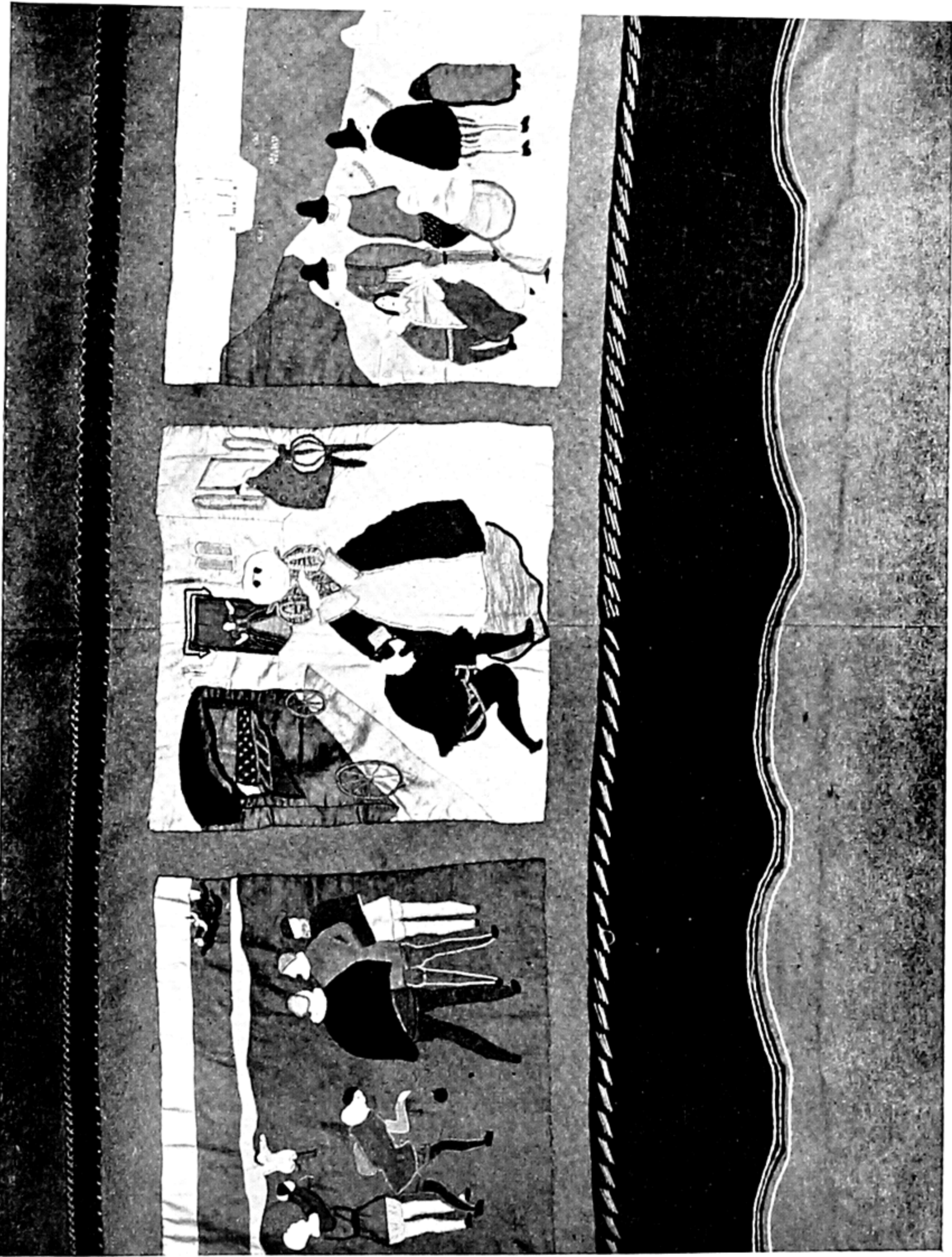


FIG. 33.—Detail Showing Three Pictures from the Stage Curtain: "Drake and the Coming of the Armada," by Betty Daniels and Queenie Moore, age 15; "Queen Elizabeth and Raleigh," by D. Pelling, age 14; and the "Landing of the Pilgrim Fathers," by Christine Edwards, age 12.

The material used for the curtain is heavy fawn serge.



FIG. 34.—“King John Signs Magna Carta,” by Betty Collard, age 12.

Painted design for the curtain. Size 18" square. On white paper in thin poster colour. The importance of keeping the pictures simple, and the importance of colour and pattern, was emphasized by the teacher.

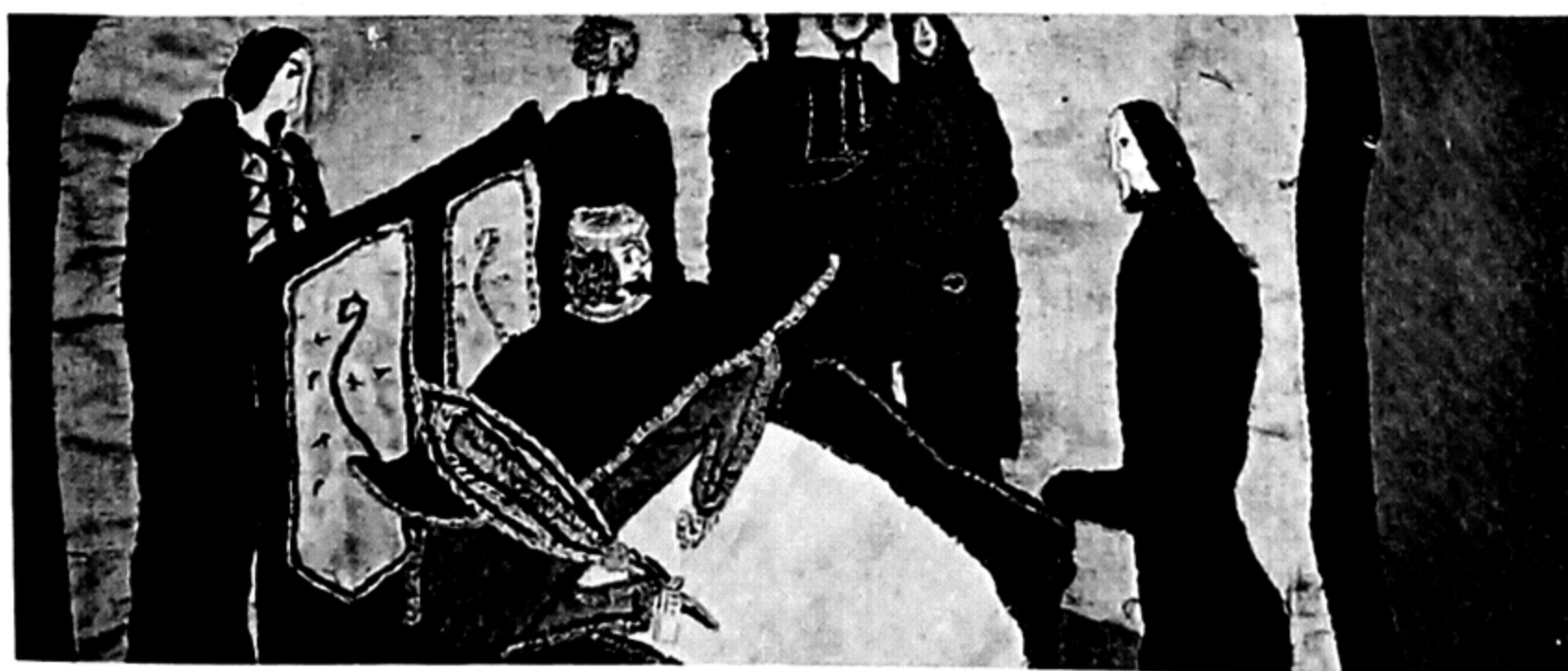


FIG. 35.—The Design Translated into Appliqué.
A detail from the curtain (Fig. 32).



In the possession of the Holland Street P.D. School, Kennington.

FIG. 36.—A Nursery Screen, illustrating the Pied Piper of Hamelin. Group Work in Appliqué by Children age 12 to 15. The colour is very brilliant. The piper in scarlet and yellow, and the blue, green, ochre, and fawn of the backgrounds help to form the colour pattern throughout the scheme.



FIG. 37.—A Design for the Screen, by Lily Sams, age 13.
Painted on white paper in poster colour and water colour. Size 22" × 20".

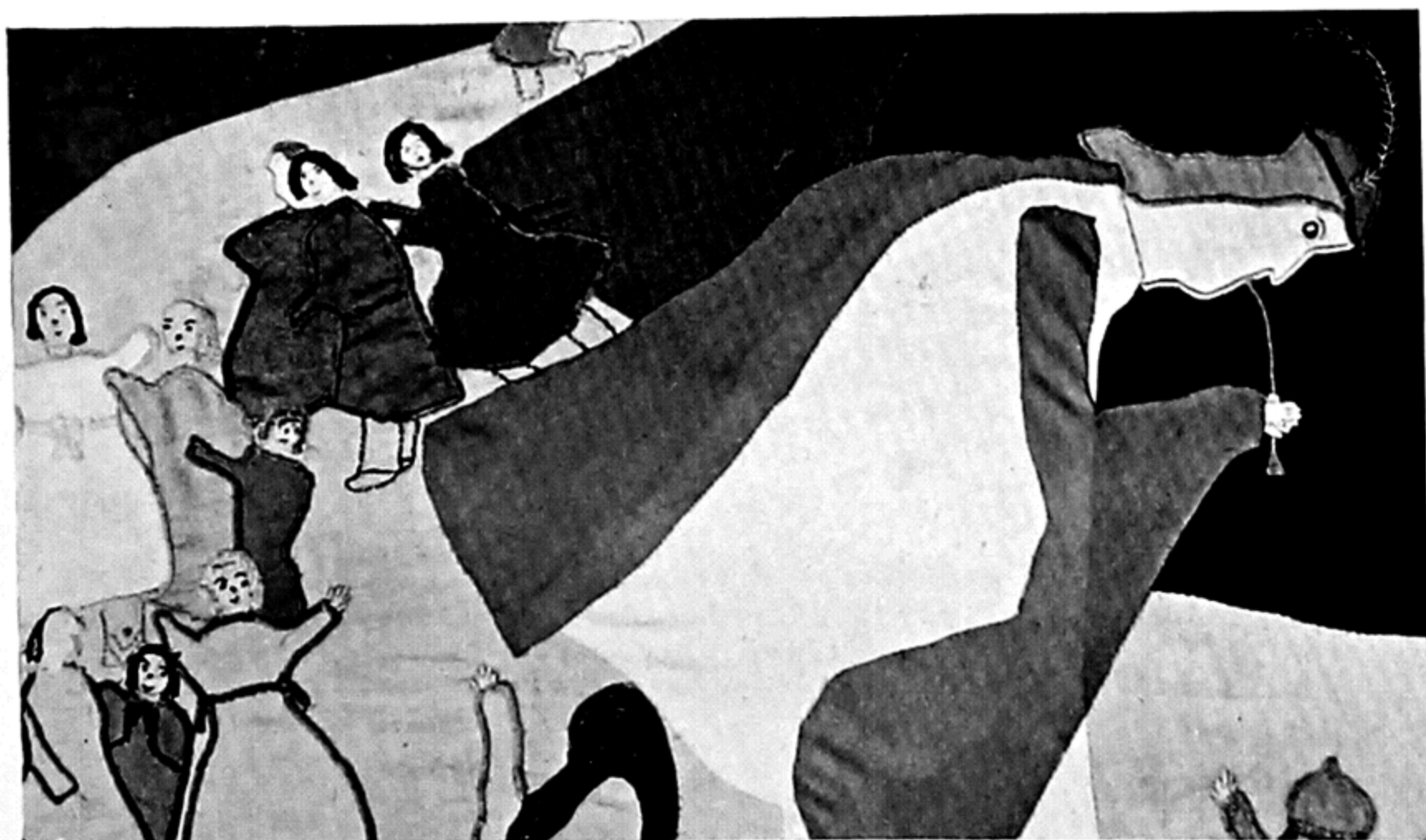


FIG. 38.—Detail of the Picture translated into Appliqué, by Ivy Taylor, age 15.



FIG. 39.—Potato-cut Pattern, by Betty Bickle, age 12.



FIG. 40.—Potato-cut Pattern, by Daisy Sharpe, age 13.

A pattern printed in two colours.

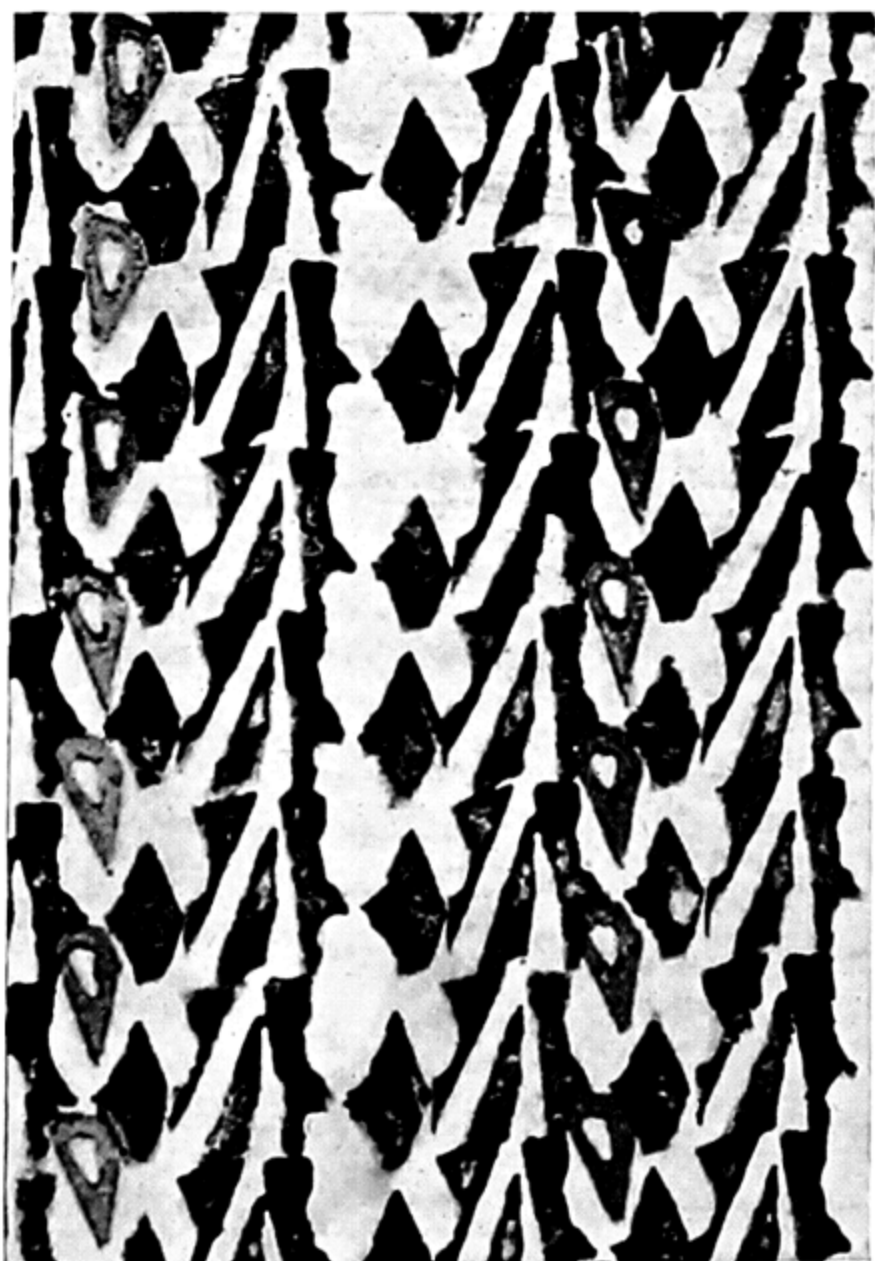


FIG. 41.—Potato-cut Pattern, by Betty Bickle, age 12.

Pattern printed with two blocks.



FIG. 42.—Potato-cut Pattern, by Dorothy Crouch, age 12.

The block has been painted in green and yellow ochre and reversed in printing.

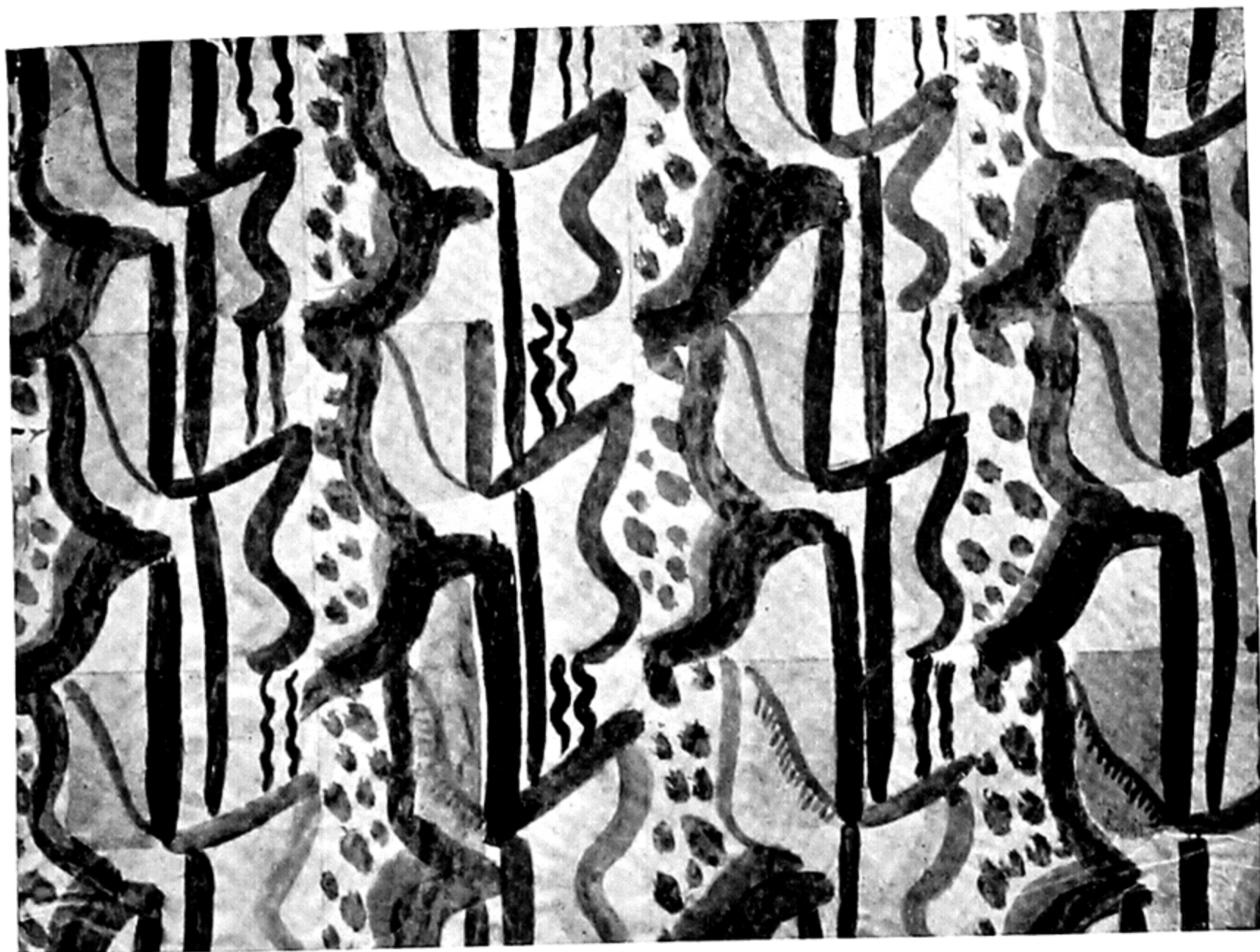


FIG. 43.—Brush Pattern, by Edith Osborne, age 12.
On kitchen paper, painted in indian red and blue powder colour. Size of unit 4".



FIG. 44.—Stencil and Brush Pattern, by Joyce Denton, age 11.
On kitchen paper painted with powder colour. Size of unit 4".

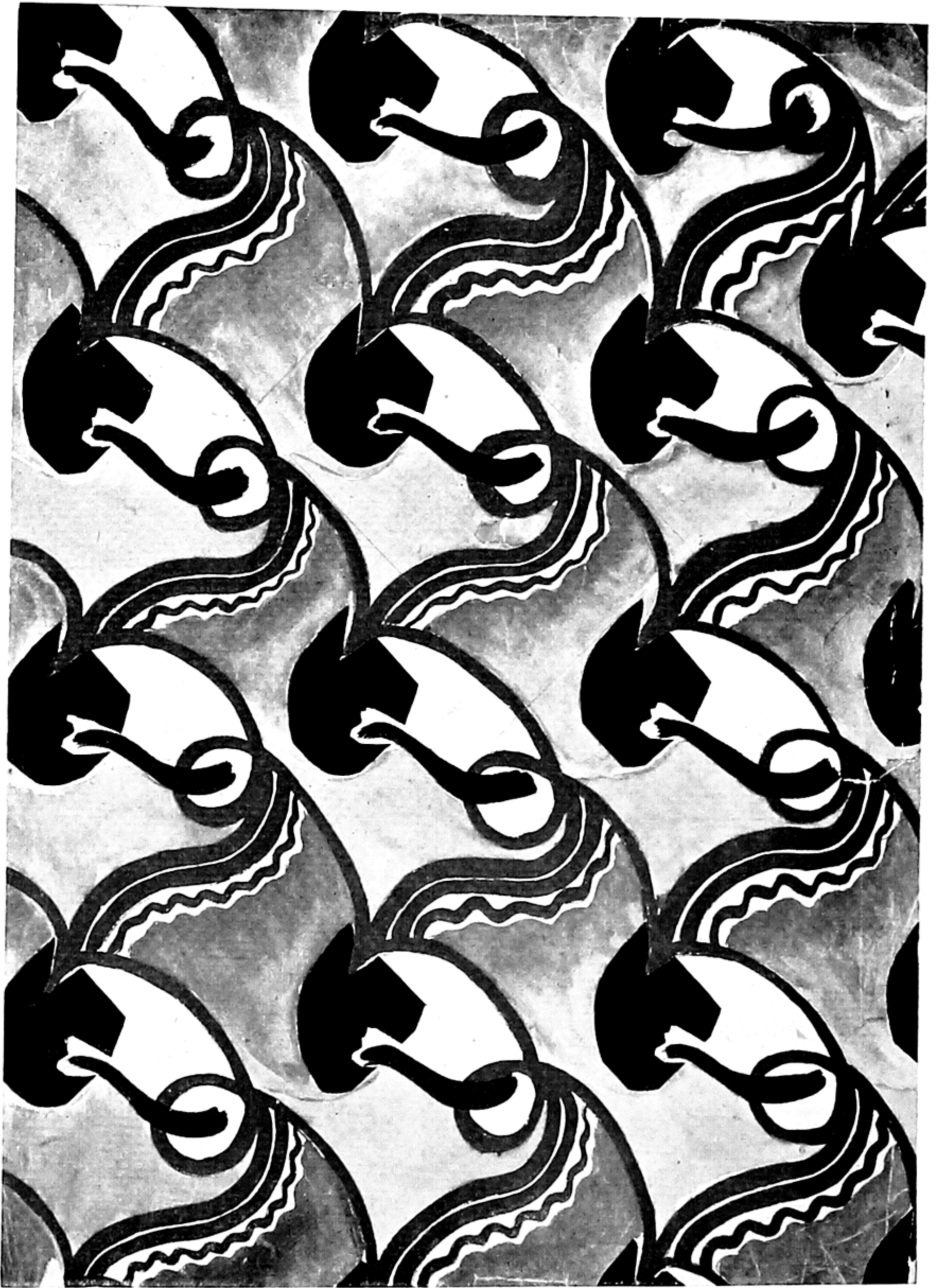


FIG. 45.—This Pattern was made with Cut Paper Shapes, and Developed by Painting with a Brush, by Camilla Lander, age 14.

The child translated the pattern into a lino-block pattern in two colours which is reproduced printed on silk, Fig. 64. Size $28\frac{1}{2}'' \times 20''$.



FIG. 46.—Pattern made by Stencilling and Brush Strokes on Kitchen Paper, by Vera Kirton, age 11.

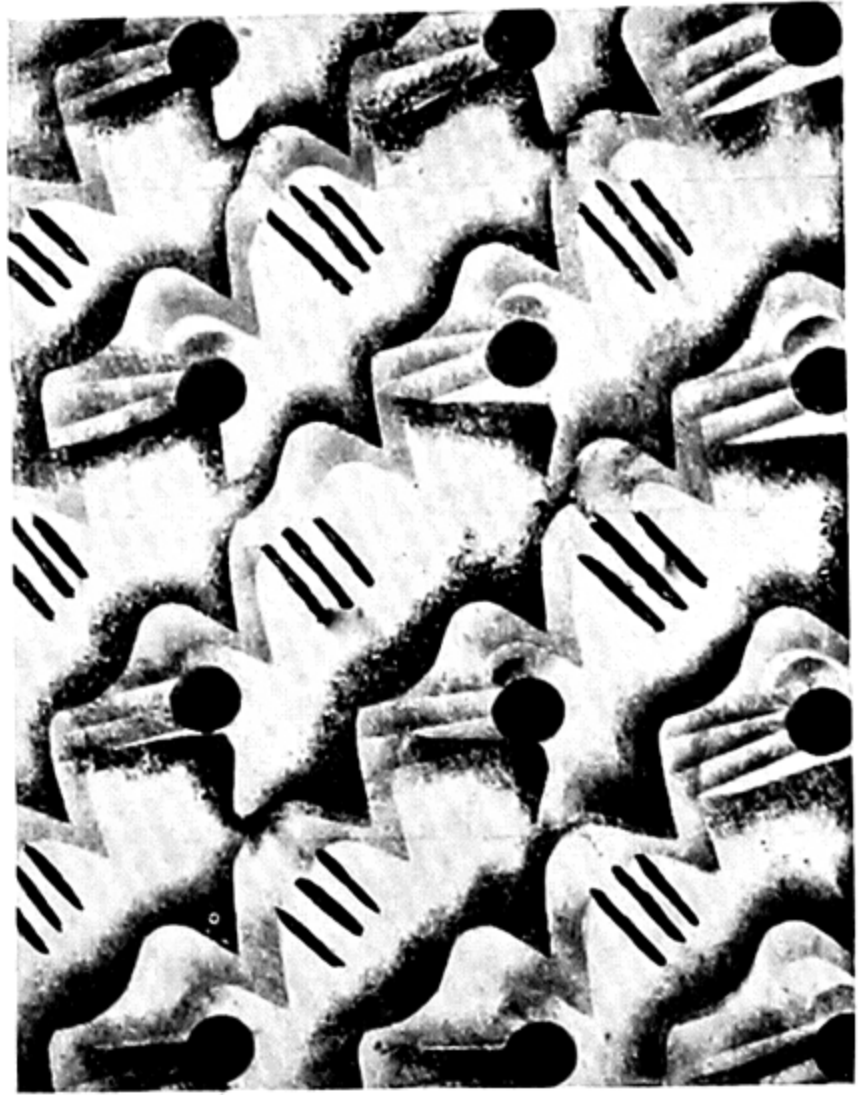


FIG. 47.—Stencilled All-over Pattern, by Lucy Mortimer, age 14.

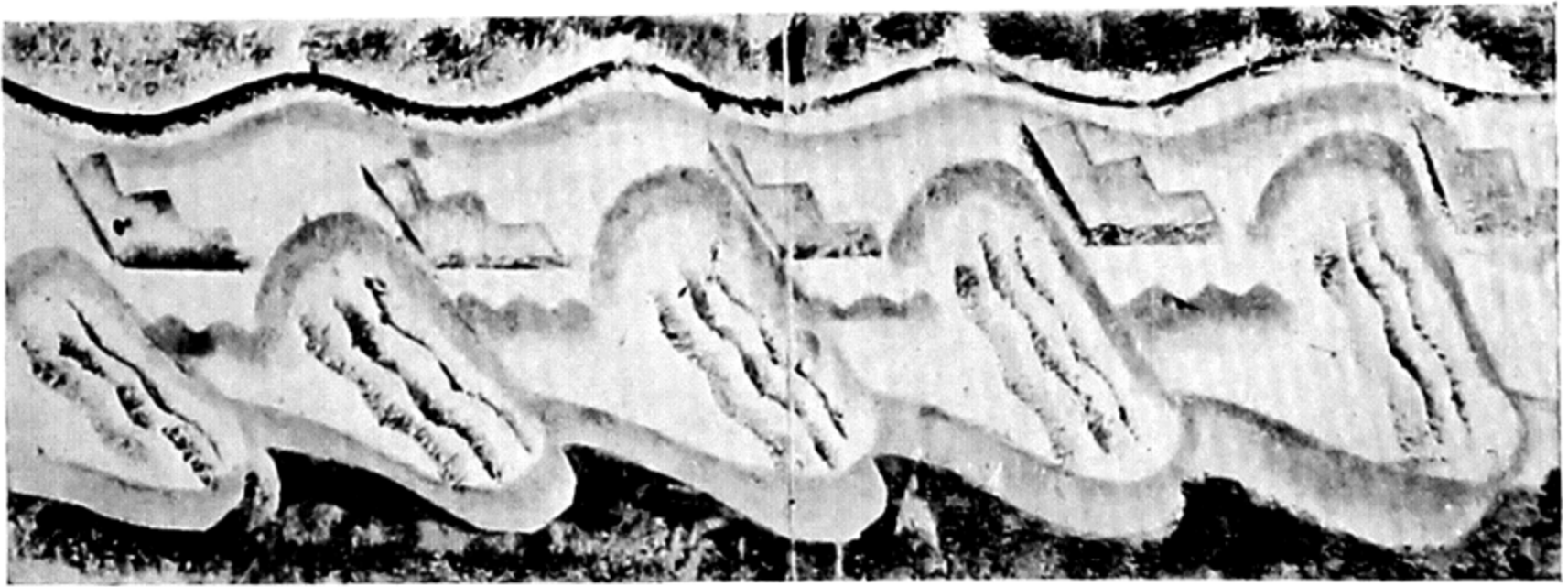


FIG. 48.—Border Pattern (Stencilled), by Katherine Hughes, age 15.

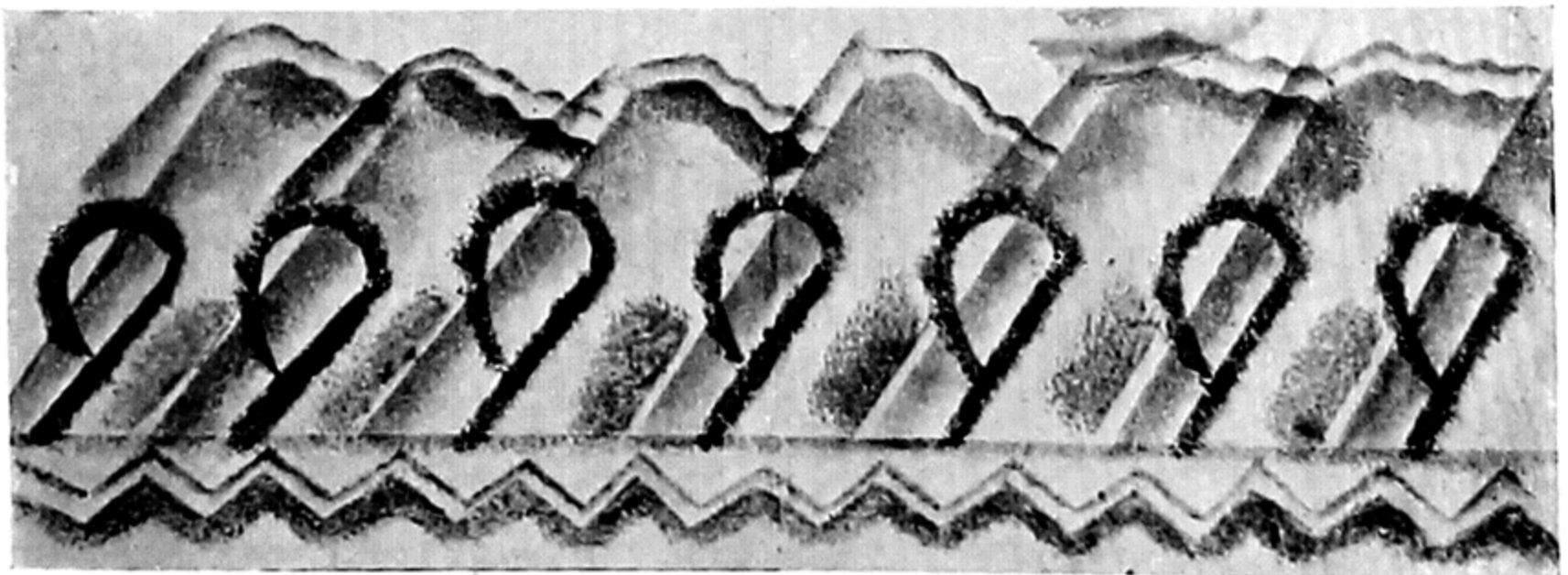


FIG. 49.—Border Pattern (Stencilled), by Marie Finch, age 15.



FIG. 50.—Stencilled Fabric, Printed in Three Colours, by Edna Young, age 13.

The background is fawn furnishing sateen, the pattern is blue, dull red, and green. The masks used for producing the pattern are reproduced on p. 57 (Diag. 8).



FIG. 51.—“The Family at Dinner,” by May Cook, age 14.
A linocut. Size 10" × 8". A translation from the painting in colour, Fig. 22.



FIG. 52.—“A Flower Woman,” Linocut by Rose Quaife, age 11.
The first attempt at linocutting, from a slight painting in colour. Actual size.



FIG. 53.—“The Picnic,” by Rose Quaife,
age 12.

Size 8" × 6".



FIG. 54.—“The Pied Piper,” by Christine
Edwards, age 12.

Size 10" × 6".



FIG. 55.—“Bed Making,” by Daisy Biggs,
age 13.
Size 10" × 6".



FIG. 56.—“Bed Making,” by Edith Osborne,
age 12.
Size 8" × 10".



FIG. 57.—“The Picnic,” by Lily Sams,
age 12.
Size 8" × 10".
Linocuts.

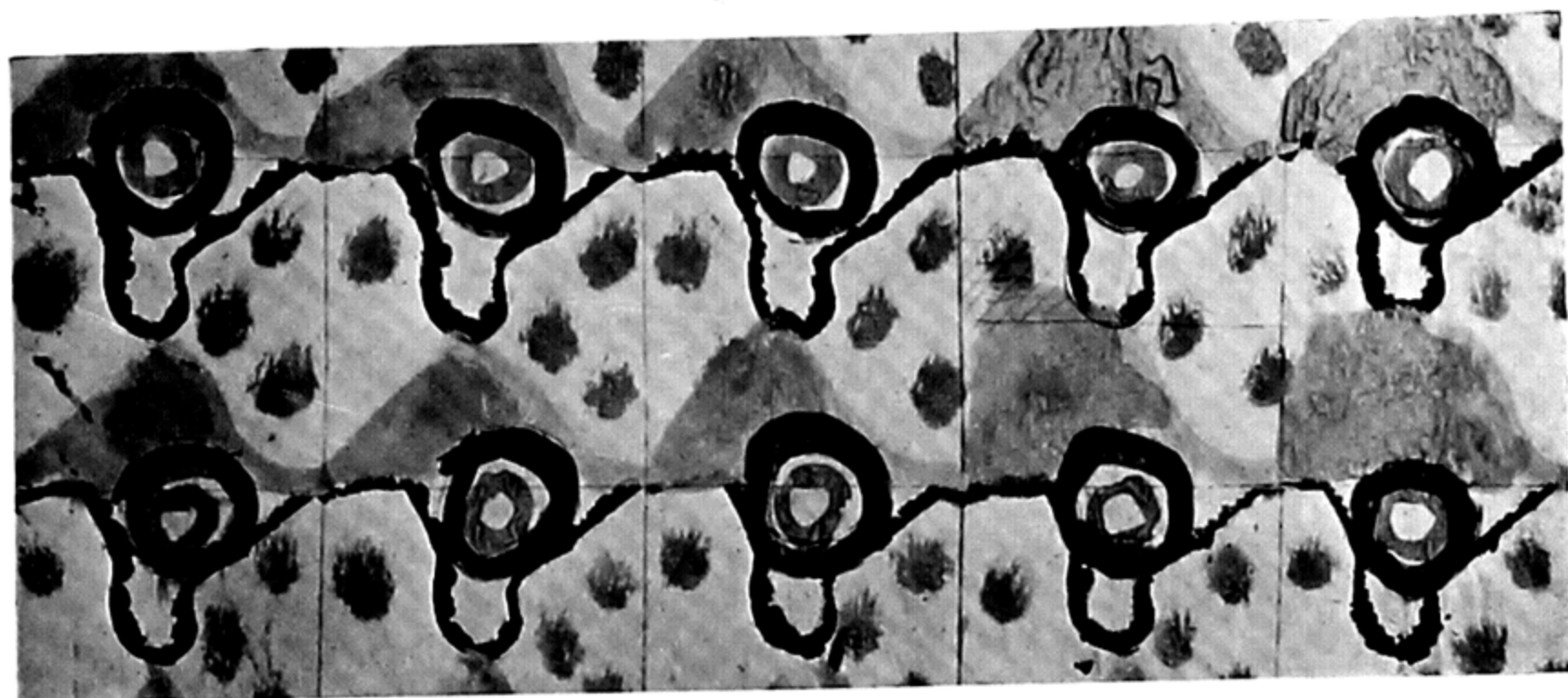


FIG. 58.—Pattern, by Ethel Robinson, age 11.
Painted on kitchen paper with powder colour, in brilliant colours.

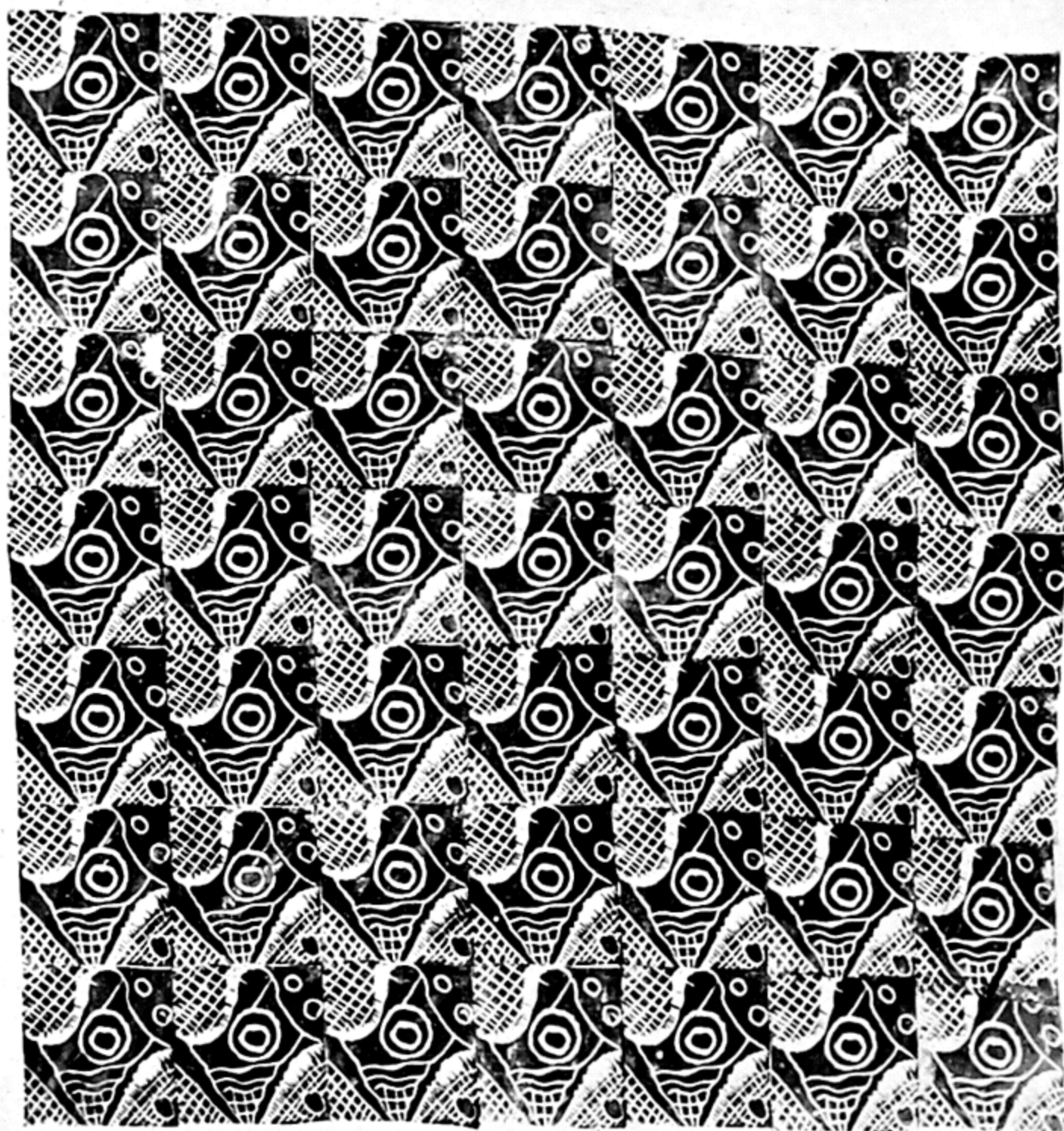


FIG. 59.—Block Printed Fabric.

The lino-block was a translation of the painted pattern reproduced, Fig. 58. The shapes have been used, but the treatment has been adapted to the lino tool, and the result is very different.

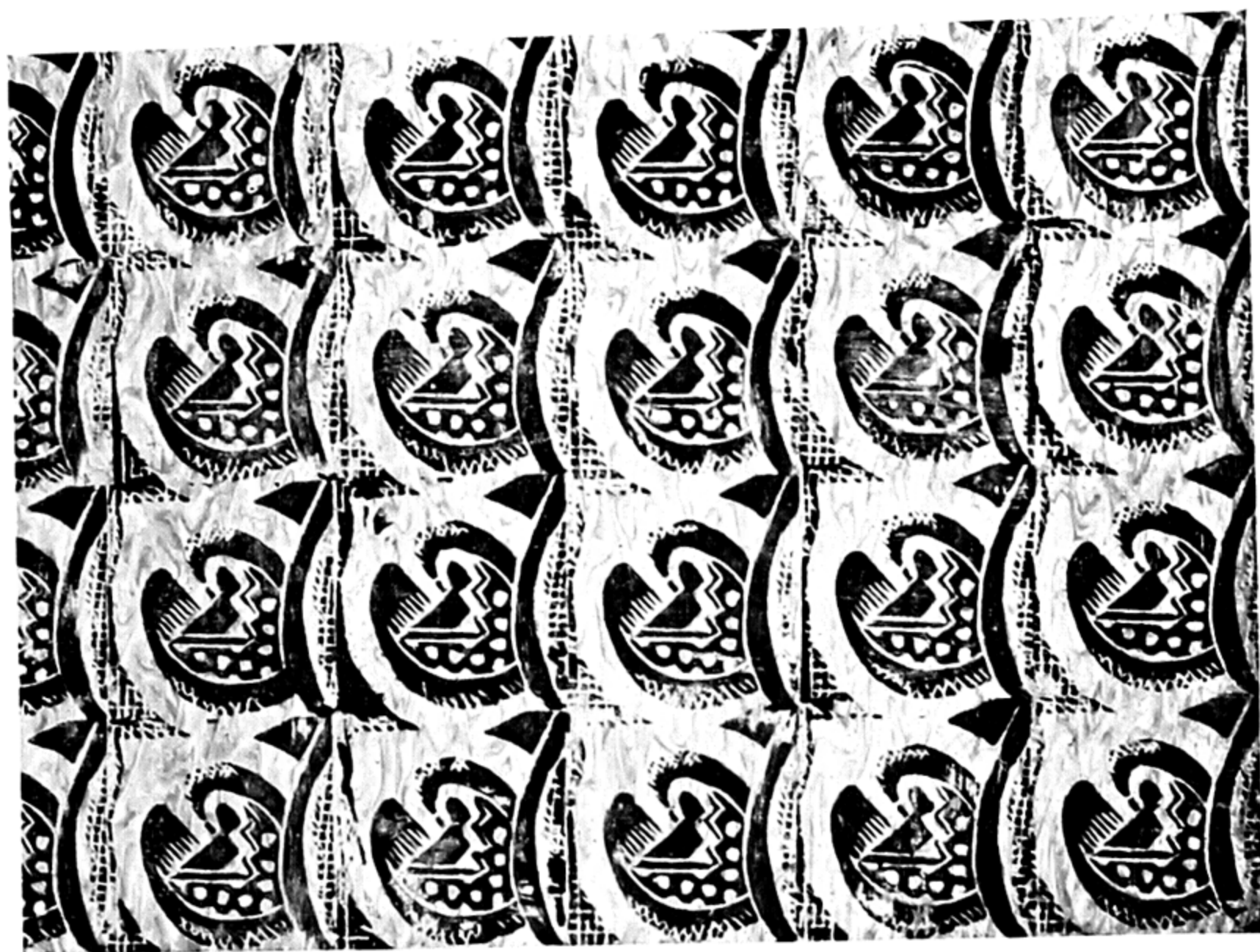


FIG. 60.—Printed on Paper with Poster Paint, by P. Jewitt, age 14.



FIG. 61.—Printed on Fabric, by Gladys Hill, age 14.



FIG. 62.—Printed on Paper, by Maggie Sharpe, age 14.



FIG. 63.—Pattern Printed in Two Colours from Two Separate Blocks, by E. Colvill, age 13.



FIG. 64.—Lino-block Printed Scarf, by Camilla Lander, age 14.
Painted from two blocks on green jap silk, with dull red and dark green. This pattern is a translation on the painted pattern, Fig. 45. Size of repeat 6" × 8".

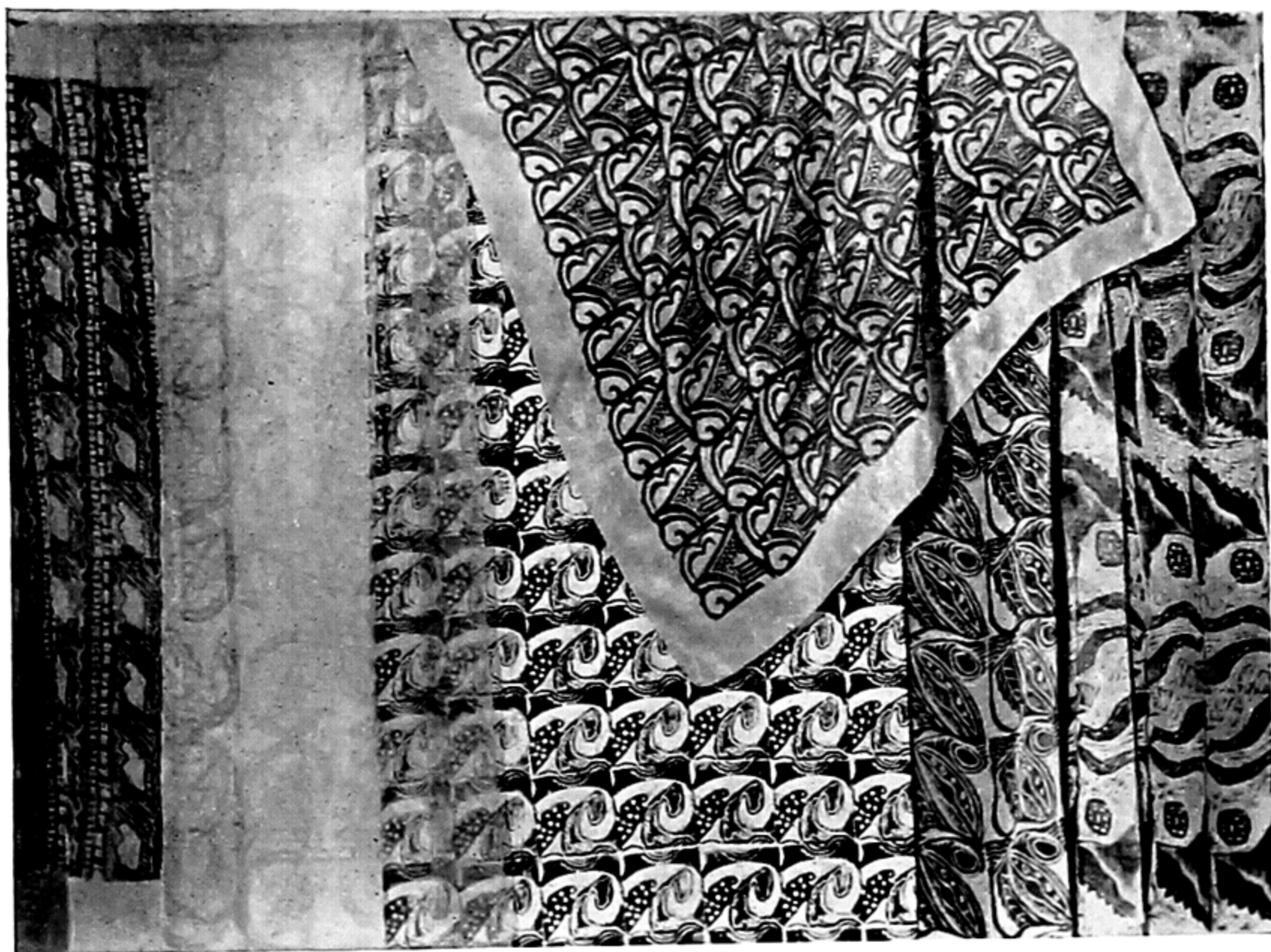


FIG. 65.—Lino-block Printed Fabrics, by Children age 11 to 15.
On georgette, cotton, linen, ninon, crêpe de Chine, and voile.

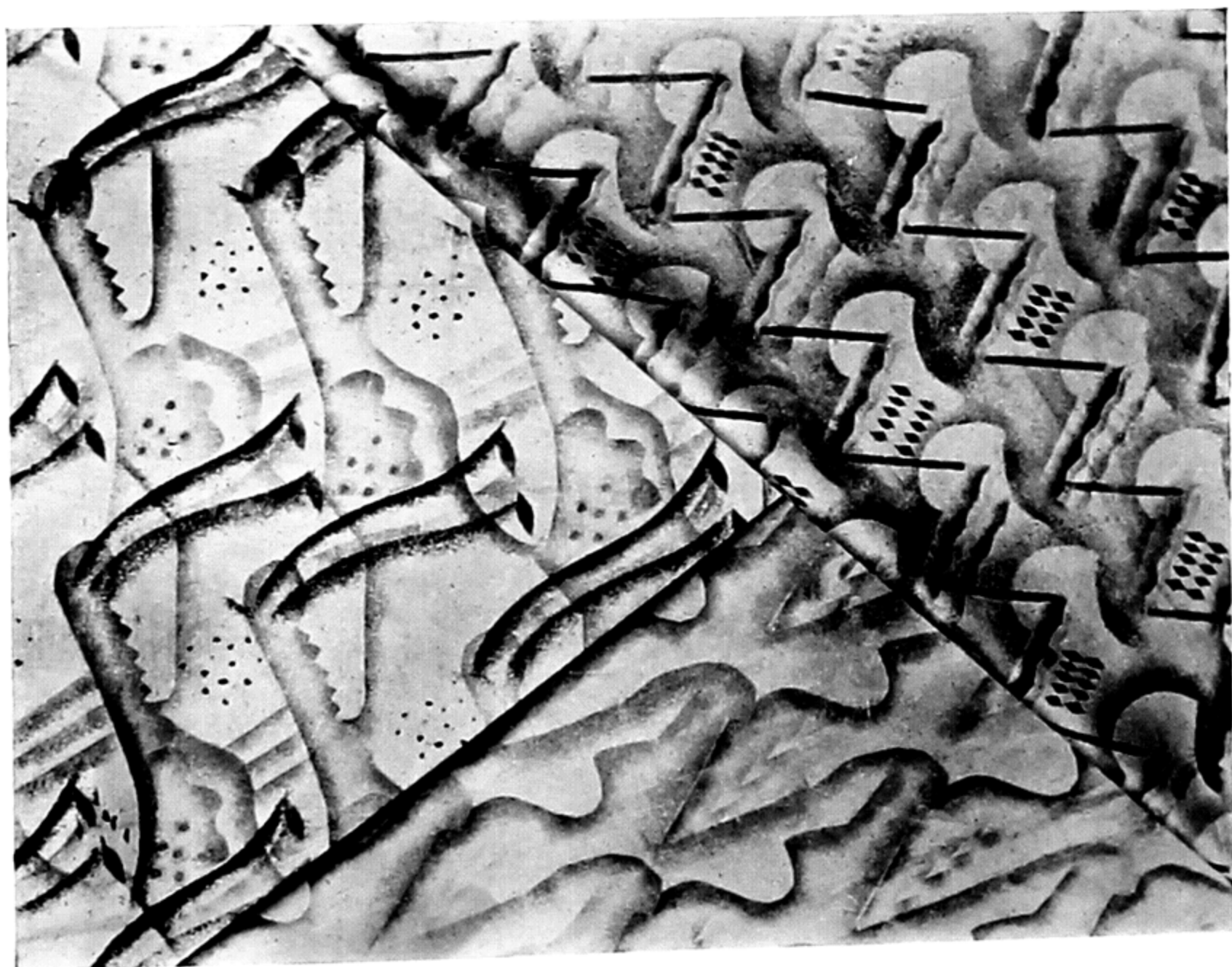


FIG. 66.—Stencilled Fabrics, by Elsie Townsend, age 12, Edna Young, age 13, and Maggie Sharpe, age 14.

All these patterns are on furnishing sateen, and were designed on the material itself.

And suddenly there was with the angel a multitude of the heavenly host praising God & saying. Glory to God in the highest and on earth peace. goodwill toward men. And it came to pass. as the angels were gone away into heaven. the shepherds said one to another. let us now go even unto Bethlehem and see this thing which is come to pass. which the Lord hath made known unto us.



NOW WHEN JESUS WAS BORN in BETHLEHEM of Judaea in the days of HEROD the king beheld there came wise men from the east to Jerusalem. Saying. Where is he that is born King of the Jews? for we have seen his star in the east & are come to worship him. When Herod the king had heard these things. he was troubled. and all Jerusalem with him. And when he had gathered all the chief priests and scribes of the people together. he demanded of them where Christ should be born. And they said unto him. In Bethlehem of Judaea: for thus it is written by the prophet. And thou Bethlehem. in the land of Judah. art not the least among the princes of Judah: for out of thee shall come a governor. that shall rule my people Israel. Then Herod when he had privily called the wise men. enquired of them diligently what time the star appeared. And he sent them to Bethlehem and said. Go & search diligently for the young child. and when ye have found him. bring me word again. that I may come & worship him also.

FIG. 67.—Two Pages from “The Story of the Nativity.” The book designed and written by Joan French, age 15 (Linocuts by Children age 12 to 15). Linocut above by Eileen Mills, age 12.

The linocut is a translation from a large painting in colour.

THE TEACHING OF ART IN SCHOOLS

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Manchester Guardian

“The author may be regarded as an authority on this subject; she has spent considerable time in teaching on the lines she advocates, therefore she has had much practical experience. The wonderful illustrations prove conclusively that children are very enthusiastic in art matters, and frankly we are surprised to find so much talent amongst such young minds. This book ought to help all those who teach children, and we say without hesitation that it should be read by every teacher of art.”

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School Guardian

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A.M.A.

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